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Rapid Progress Exercises

for the
Clarinet

by
Harry Grieb

New Theory

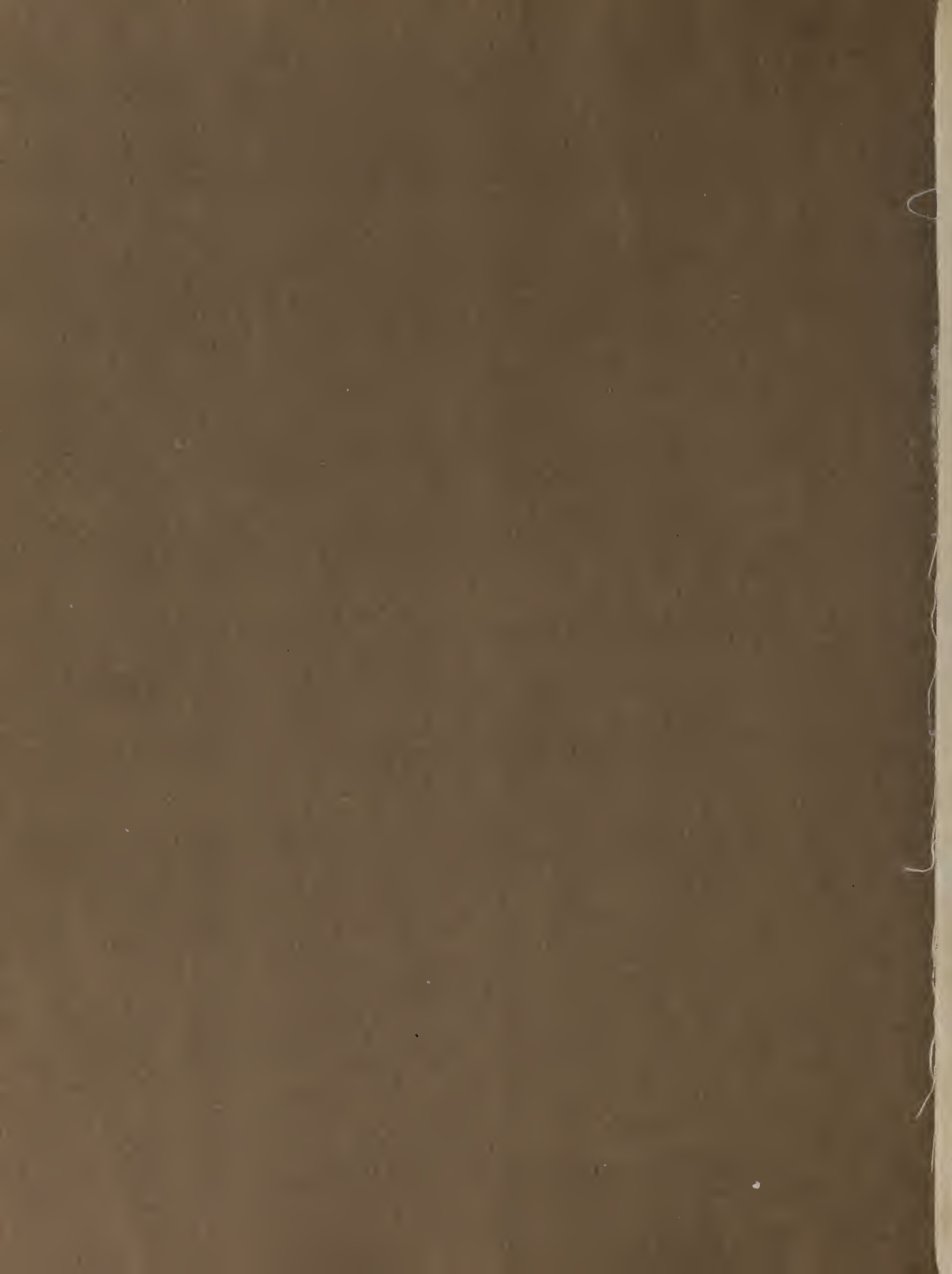
Written Especially for the Boehm System Clarinet
Book 1. Boehm Clarinet.

"The exercises of the hour"

Pr. \$ 250 ~~925.00~~

Published by
Harry Grieb,
Cleveland, Ohio.

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PREFACE

The present methods of Clarinet-study is so laborious and slow in progression that it requires an unlimited amount of courage and perseverance to resolutely carry it through if one seriously wishes to master this instrument. The continuous practice of the difficult studies, exercises, etc., which contain innumerable sharps and flats besides a complication of fingerings, is, indeed, very tiresome. Many Clarinet-Students, after devoting a number of years to these intricacies, become discouraged and relax a feeling of determination to continue their labors for further advancement, and the result is that only mediocrity on this instrument is attained. Those who have the determination to persevere in perfecting their art, must, imperatively, perpetuate these things in order to claim the title of "Artist."

I endeavored to find an easier course to pursue in the study of the Clarinet and have labored long and diligently on a new theory for a more rapid mastery of this instrument making it my aim to render a thoroughly practical and scientific course of Clarinet-study in which one will not have to engage in a laborious work to qualify for advancement as well as efficiency.

To attain this end, it sufficed to find out what notes are relative to each key on the Clarinet and to perfect a system of fingering for their respective keys so that each key's fingering, which is complete, could be mastered separately.

I have found that this theory of a separate fingering solves the problem in my work "Rapid-Progress Exercises," etc., and which relieves the complex situation of the incurring of new fingerings which is constantly being encountered.

The musical compositions is only the fingering of the notes, but the fingering of the Clarinet consists of a separate fingering connected with each key, hence a right hand and a left hand fingering. The keys having been added to the Clarinet for the production of more sounds and which create an additional fingering. When a fingering is made principally with the left hand, the fingers of the right hand fall on their respective holes simultaneously with the left, and when a fingering is made with both hands, which is not a separate fingering, it is a simultaneous fingering.

This new theory is based on scientific principles and the exercises consist of practical passages, containing, in simple and concise form, every musical passage that can be made on the Clarinet, from the low E to the high G; its reasonable limit, and are written especially for the Boehm System Clarinet with 17 keys, 6 rings. Furthermore, they will conform to every passage that is to be found in any piece of music.

The "simplicity of exercises" will do away with the prolonged practice of other works for the reason that the greatest difficulty of the instrument is conceded to be that of fingering, and therefore the complete mastery of the exercises contained herein will place the Clarinetist in a position to play anything.

They are insistent and encouraging, and being very simple, like a little child's understanding, the pupil can easily read them and thus form correct habits of fingering right from the start which is of the utmost importance to the beginner. Advanced players will be able, in a very short time, to execute difficult passages with a cleaner execution and with more ease and alacrity besides a purer tone-quality.

Those who have an earnest desire for advancement will find that this book contains all the essential vital parts for rapidity in technical development, as improvement is on the instant, and the theory assures the player an absolutely correct fingering at all times, which marks a new era in Clarinet-study.

Finally, I offer this work as giving the key to render the Clarinet much less difficult to master, and cognizant that the most difficult things in life can be surmounted more readily and easier by using simple methods, I have adopted simplicity in my work, "Rapid-Progress Exercises."

Harry Grieb.

Study and Practice.

To derive greater benefits in the study of this theory it is necessary that diligence comprehension, and a concentration of the mind be adhered to and impetuosity be discouraged. Far better results can be obtained if a fair knowledge of the theory is gained before practice is begun.


An exercise for one key should be practiced before an exercise for the same key in connection with another key, is practiced. For instance, exercises N^o 1 and N^o 2 before exercise N^o 5. Exercises N^o 19 and N^o 20 before exercise N^o 23, etc. Key N^o 1 should be studied in Part one in exercise N^o 16 before studying on the same key in exercise N^o 1. Part one of an exercise is always to be studied before the remaining parts. Exercise N^o 29 should be practiced first of all and the miscellaneous exercises last of all. Two hours a day is fully sufficient exclusive of other practice.

Play each measure throughout the book from five to eight times, never only once, and in a moderate tempo with a nice free and easy action of the fingers moving them without constraint and not increasing the speed. Keeping an even tempo enables the fingers to work with more precision and lightness. Moreover, they must work with flexibility so as the stopping of the wind is not heard in raising and dropping them which is essential to a pure tone. The fingers should be kept close to the holes especially those of the right hand, and keys N^o 7, 8, 9 and 10, taken by a slight movement of the forefinger. Observing these things closely will contribute immensely to facilitate the playing and a high degree of finger-dexterity will be obtained which is so much cherished by the artist.

Practicability is essential and the Clarinet must always be held in the natural playing position and not be supported by other means. The exercises may be practiced both ways, audibly or inaudibly; when practicing the latter way or not blowing, the mouthpiece can be placed in the mouth in such a manner that it will not tire the lips.

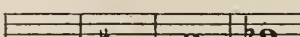
There are not two bars alike of the same fingering in the book. Although some are more difficult to gain control of than others, hence they require more practice. It is expedient to keep on one or not more than two keys for several practices. Each fingering being separate, when the fingers of one hand become too tired the other hand can be employed in another fingering, thereby avoiding loss of time.

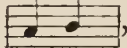
When studying on right hand fingerings the mind should only be concentrated on the lower joint. When studying on left hand fingerings it should only be concentrated on the upper joint.

It is not at all necessary to memorize the exercises. The principal thing is to obtain a thorough knowledge of each key's fingering, study it tenaciously and commit to memory all that pertains to it. i. e. The notes relative to each key, the simultaneous fingerings, the right hand and left hand fingerings shown, and the division of the registers, etc, etc. The principal fingerings are of special importance which are given when there are minor fingerings; like, in exercise No 4 Part two, going from D to D  is the principal fingering.

Needless to say, the Clarinet must be in the mind and not the mind on the Clarinet. That is to say, the instrument should never be looked at to study the fingering of any key. The fingering is to be seen in the mind just as good and as quick as it can be seen by looking on the instrument. This might be termed as mind practice. The mind controls and directs the fingers in their action; if a fingering is set firmly in the mind, the fingers will then respond with more readiness to the mind's direction.

The other method of fingering which appears in various exercises has for its object: to facilitate the fingering in executing rapid passages as well as to make smooth slurs in slower ones with more ease and certainty. As this manner of fingering injures the accuracy of certain notes, a fixed rule cannot be given, and its proper application at all times depends upon the taste and the ability of the player. However, in playing rapid passages, the fingers of the right hand are always kept on their respective holes with the third finger of the left hand for every note and key-note or key-tone that is made on the lower joint, from the low E to the high G, while going to and from the notes

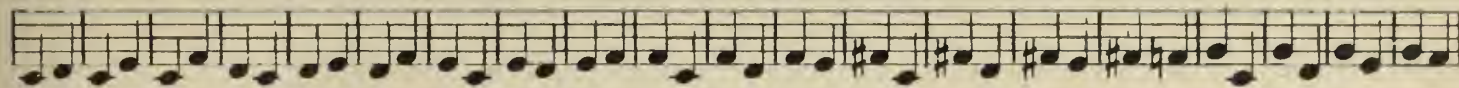


As has been mentioned, the keys create an additional fingering to the Clarinet. The so-called jump in passing from A to B , which every beginner finds the greatest difficulty, is considered as the most difficult place on the instrument. This is made more easy by practicing the separate fingerings it consists of. The fingerings in passing to the different registers will be explained by and by. In reality this jump does not pertain to the fingering but to the sound, whether it be one tone, two tones, or an octave or more. Although the shifting of the fingers tends to more difficulty of fingering as can be readily seen by playing the two scales: G major and G♭ major, lowest octave. To play the G major scale, the fingers are in direct position for the holes. Whereas to play the G♭ major scale, they have to move in and out of position. In view of this fact, however, the 2^d finger of the left hand and the 2^d finger of the right hand are the only two fingers that can always remain in direct position for the holes (under the rings) on which they fall. All the others, including the left thumb; have to shift in and out of position. The little fingers, of course, have but their keys to shift to and from.

Before explaining the fingerings in passing from the 1st register to the 2^d register, from the 2^d to the 3^d, and from the 1st to the 3^d, I will first show the simple fingerings of the Thumb-key, the G \sharp key, and the A key, before the fingerings of the E or B key, which all appertain to the fingering in passing from one register to another.

The Thumb Key.

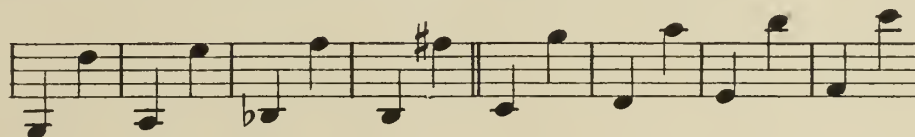
Fingering pertaining to the holes.

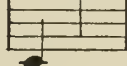


Same fingering with the thumb-key added.



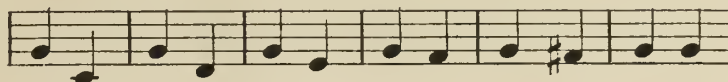
Concerning the twelfths of which the Clarinet breaks into, they belong to the fingering to that of the upper joint. The twelfth passages of the Clarinet are:



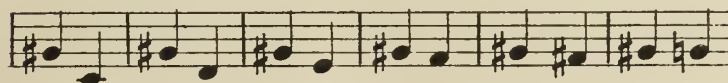
The first four bars contain the upper joint fingering of C-G  or the first twelfth passage made on the upper joint.

The G# Key.

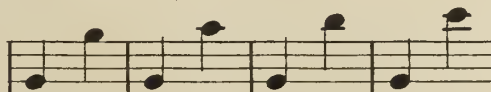
Fingering pertaining to the holes.



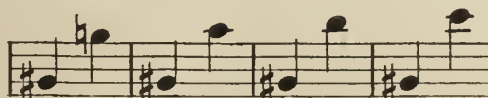
Same fingering with the G# key added.



Fingering pertaining to the thumb-key.



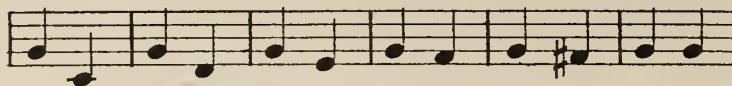
Same fingering with the G# key added.



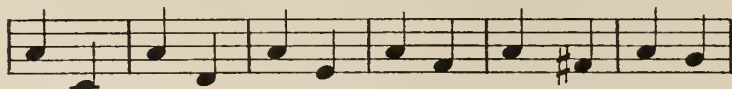
The A Key.

The A-key when taken separately, consists of the same fingering as that of the G \sharp key.

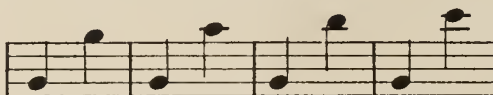
Fingering pertaining to the holes.



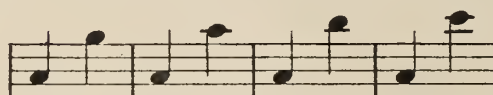
Same fingering with the A-key added.

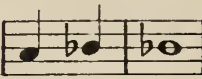


Fingering pertaining to the thumb-key.

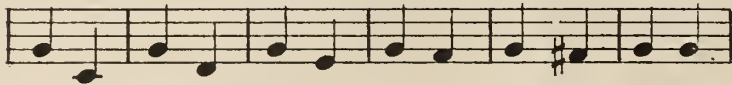


Same fingering with the A-key added.

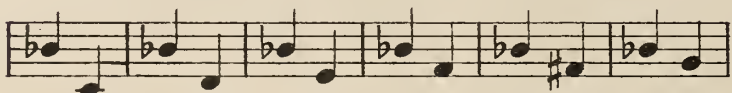


When the A-key is combined with the thumb-key to make B \flat  both keys (which then is called the B-flat key) are added to the fingering pertaining to the holes.

Fingering pertaining to the holes.



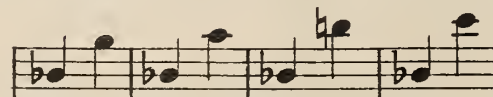
Same fingering with the B \flat key added.



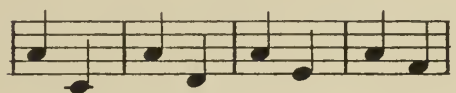
Fingering pertaining to the thumb key.



Same fingering with the B \flat key added.



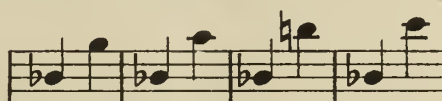
The thumb-key remaining open, the fingering is conjunctive with the A-key which is the added fingering to the thumb-key. If the thumb-key is kept open in making the passages pertaining to the A-key,



and also the passages pertaining to the fingering of the thumb-key with the A-key added,



it is the fingering of the B \flat -key or the passages:



The E or B Key.

The E or B key or key N $^{\circ}$ 1 will be taken for an example. The other keys, the C \sharp key, or key N $^{\circ}$ 2 and the C key (Spatula), their fingering are the same as key N $^{\circ}$ 1. As is also the C \sharp or G \sharp key or key N $^{\circ}$ 6 concerning the fingering of the left hand and which all belong to the left hand fingering, the same as the thumb-key, the G \sharp -key, and the A-key.

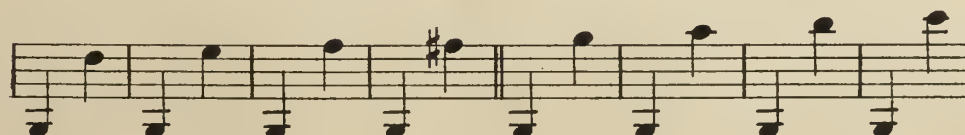
Fingering pertaining to the holes.



Same fingering with the E or B key added.



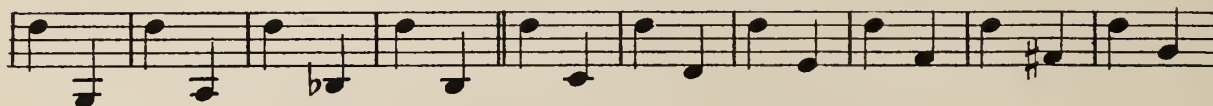
Fingering pertaining to the holes with the thumb key added.



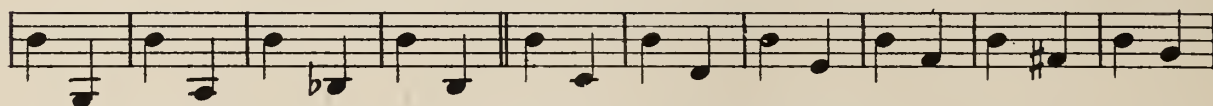
Same fingering with the E key added which makes an alternate fingering for the two keys:
Nº 1 and Nº 12.

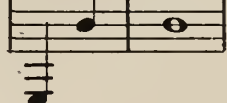


Fingering pertaining to the holes with the thumb-key added.



Same fingering with the B key added,



which is combined with the thumb-key to make B  or the 12th of E, where above

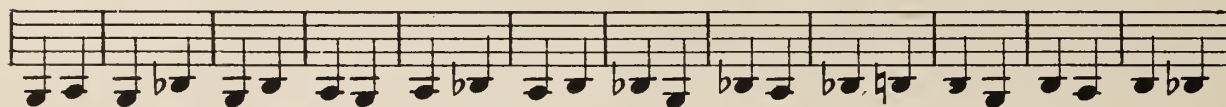
the B or notes in the twelfths, its fingering remains the same. The thumb-key kept open is of little or no consequence.

The double keys, A and B, and keys Nº 3 and 4 belonging to the right hand fingering, they need not be mentioned here. The fingerings of the several keys having been given I will now pass on to the succession of the different registers.

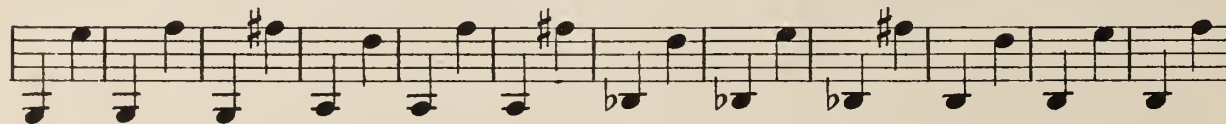
The Registers.

Passing from the 1st Register to the 2^d Register.

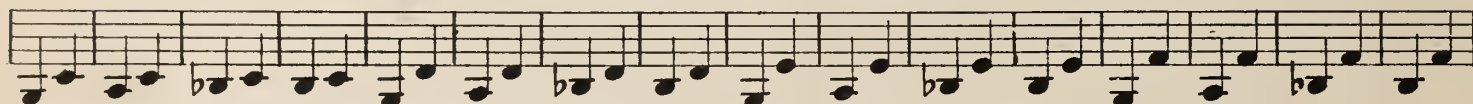
Fingering pertaining to the holes.



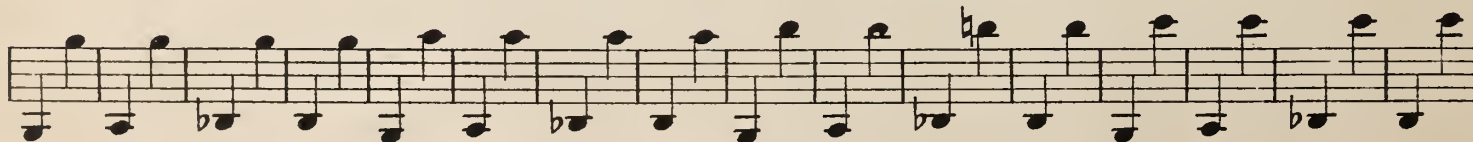
Same fingering with the thumb-key added.



Fingering pertaining to the holes.



Same fingering with the thumb-key added.



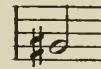
Fingering pertaining to the holes.



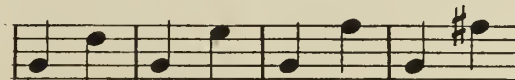
Same fingering with the thumb-key added.



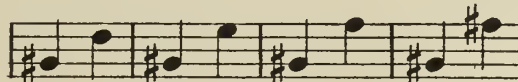
Passing to the 2^d Register from G# 



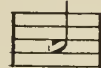
Fingering pertaining to the thumb-key.



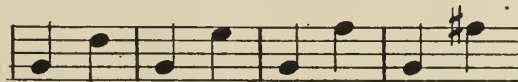
Same fingering with the G \sharp -key added.



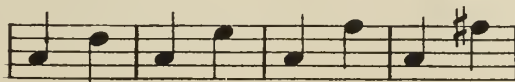
Passing to the 2^d Register from A




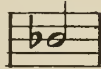
Fingering pertaining to the thumb-key.



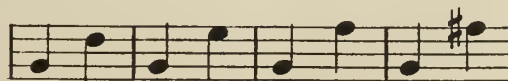
Same fingering with the A-key added.



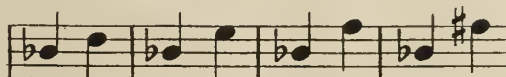
Passing to the 2^d Register from B♭ .



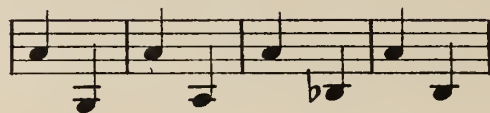
Fingering pertaining to the thumb-key.



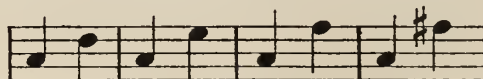
Same fingering with the B \flat -key added.



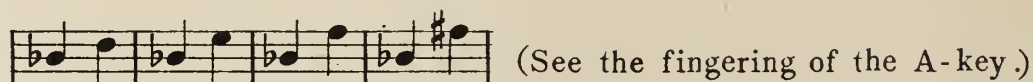
The thumb key remaining open, the fingering is conjunctive with the A key which is the added fingering to the thumb-key. If the thumb-key is kept open in making the passages pertaining to the A-key,



and also the passages pertaining to the fingering of the thumb-key with the A key added,



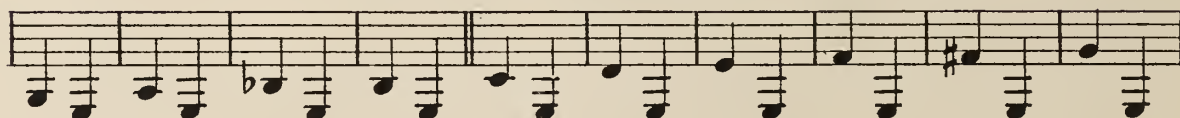
it is the fingering of the B \flat key or the passages:



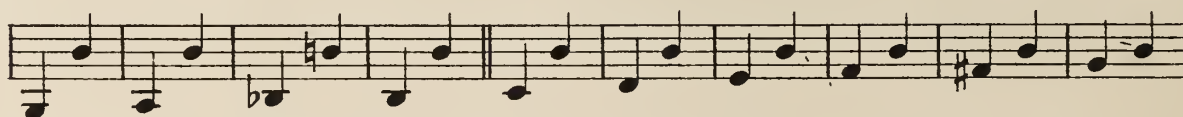
(See the fingering of the A-key.)

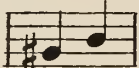
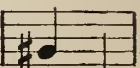
Passing to the 2^d Register to B .

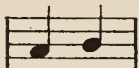

Fingering pertaining to the E-key.

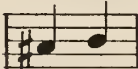
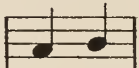



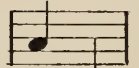
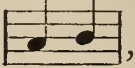
Same fingering with the thumb key added or the B key and thumb key combined.

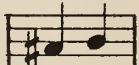


Passing from G \sharp to B  adds another fingering which is the fingering of G \sharp -C .

Passing from A to B  like the preceding, adds another fingering which is the fingering of A-C .

Passing from A \sharp to B  the thumb-key remaining open, the fingering is conjunctive with the passage of A-B  which is the added fingering to the passage of G-B .

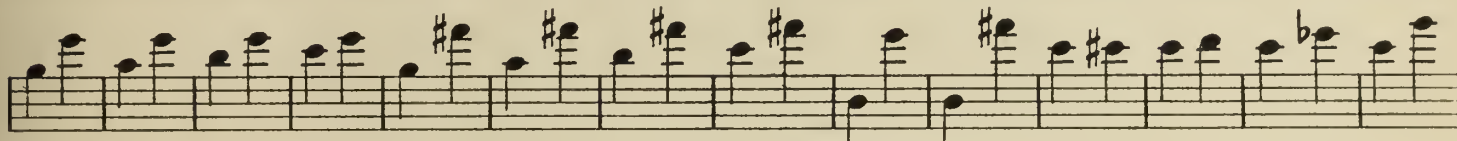
Thus, if the thumb key is kept open in making the passage of A-E  or of A-B ,

it is the fingering in passing from A \sharp to B . (See the fingering of the A-key.)

Concerning the other fingerings in passing to the 2^d Register, note the fingerings shown for the different keys, their fingerings, etc., etc.

Passing from the 2^d Register to the 3^d Register.

The thumb-key remaining open in passing from the second register to the third register requires no particular mention and the fingerings it consists of is contained in the following passages:





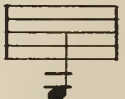
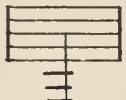
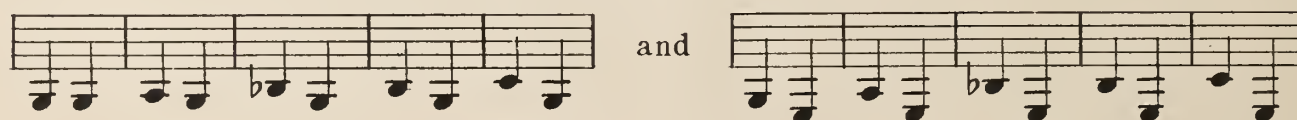
In the third register or notes in alt, the first finger of the left hand unclosing its hole at the note C#  takes the place of a key to produce still higher sounds in conjunction with the thumb-key. Key No 4 serves to support the instrument for these notes, beginning with D  as well as to make them in better tune. The same keys being used, another fingering is added by the third register on both the upper and the lower joints. In passing to the different registers, the fingerings appertain to that of the upper joint since the 12th key or register key is used to produce the higher sounds. When a fingering is made on the lower joint at the same time, it adds another fingering (right hand fingering) which will be seen in the exercises and needs no further mention.

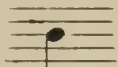

Table of Notes showing the Keys added to their Fingering.



The note for which a key is added, it is only added to the fingering of one note, the thumb-key excepted since the Clarinet breaks into the twelfth. For instance, the note G . The E  key is only added to this one note. The G will have to be fingered before E can be made. As, for example, in the following passages:



The latter consists of the same fingering but with the E key added. In the twelfths, it is likewise.

The B  key is only added to the note D  The double bar divides the respective key-notes or key-tones in the table.

As it is easier to release a ball from the hand than it is to grasp, so, too, it is easier to raise the fingers from the holes than it is to drop them on. And by practicing each fingering separately, which is the object of this book, the fingers of both hands will work together and with evenness.

The simple fingering is the best at all times and to have one system of fingering is of vital importance. Although this cannot be determined by fixed rules as different passages require different fingerings. But, tune must first be considered and the fingerings designated in this book are simple, adapted to the exercises and should be adequate to all requirements in so far as legitimate fingering is concerned.

Right Hand Keys.

First Finger:

Keys N^o 7, N^o 8, N^o 10 bis and N^o 11.

Third Finger:

Key N^o 5.

Little Finger:

Double-keys A and B, and keys N^o 3 and N^o 4.

Left Hand Keys.

Thumb:

Key N^o 12.

First Finger:

Keys N^o 9 and N^o 10.

Third Finger:

Key N^o 7 bis.

Little Finger:

Keys N^o 1 and N^o 2, C (Spatula) and N^o 6.

N. B. When the thumb-hole is not marked it signifies that it is to be stopped by the thumb.

Table of Trills

Trills made with the same fingering as contained in the exercises.

1 <i>tr</i> 3	C <i>tr</i> A <i>tr</i>	1 <i>tr</i> B <i>tr</i>	2 <i>tr</i> A	2 <i>tr</i> 3	C <i>tr</i> B <i>tr</i>	3 <i>tr</i>	C <i>tr</i>

B <i>tr</i>	2 <i>tr</i>	2 <i>tr</i> 4 <i>tr</i>	4 <i>tr</i>	<i>tr</i>	4 <i>tr</i>	4 <i>tr</i>

5 <i>tr</i>	5 <i>tr</i>	5 <i>tr</i>	5 <i>tr</i>	6 <i>tr</i>	6 <i>tr</i>	6 <i>tr</i>

tr 6

tr 6

tr 7b

tr 7 bis

tr 7

tr 7 bis

tr 7

tr 7 bis

trill with thumb.

tr 8

trill with thumb.

trill with thumb.

tr 9

tr 10

tr 10 bis

tr 10

tr 12

tr 10 bis

tr 12

tr 11

tr 12

tr 12

tr 10 bis

tr 9

tr 10 bis



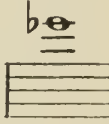
tr 5

tr 4

Trills not made with the same fingering as contained in the exercises.

Trills not made with the same fingering as contained in the exercises.

When there are two or more ways in which a trill can be made, it should be made with the fingering that it is in best tune, for a long trill. For short trills, or mordent like, attunement can hardly be considered in reading a succession of rapid trill-like passages inasmuch as they are executed with velocity that tune is not perceptible, besides the facility of fingering for their execution.

A few remarks may be made concerning the fingering of C#  D  and Eb  regarding their fingerings in executing trill like passages. Such as, for example:


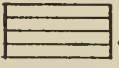


1. 

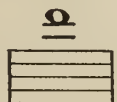

2. 

3. 

4.  etc.

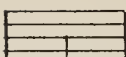
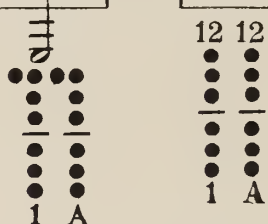
In N^{os} 1 and 3, key N^o 4 is not used. Whereas, in N^{os} 2 and 4, it is, or kept open while making the C#. In the latter, key N^o 4 remaining open makes the right hand fingering of C#  the same as high G . More on the note C# and its fingering will be found in the "Division of the Third Register."

A fixed rule for these fingerings cannot be determined upon. It chiefly depends in the rapidity that the passages are to be played in, similar to those shown in the example. However, alluding to attunement, key N^o 4 should be used as much as possible in all cases, for every note

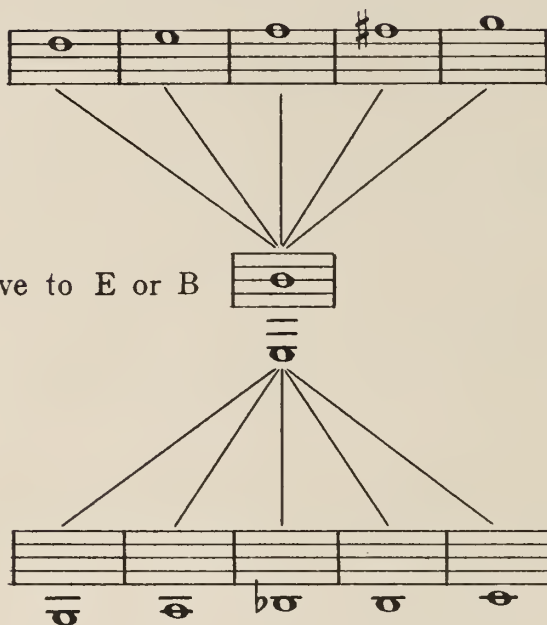
from the D  on up to G 

Note: This book is invaluable to Clarinetists who have a desire to change from the Albert to the Boehm system.

No 1.

Exercise for the  or  double-key.

Notes relative to E or B



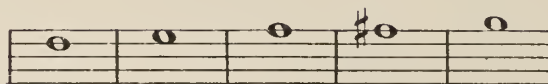
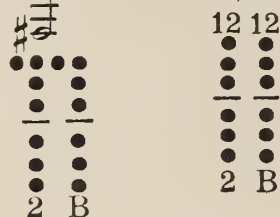
The object of keys No 1, No 2 and C in exercises No 1, 2 and 3, respectively, is to make the little finger of the left hand and the fingers of the right hand work together.

In exercises N^o 1, 2 and 3, taking keys N^o 1, N^o 2 and C respectively, going from -

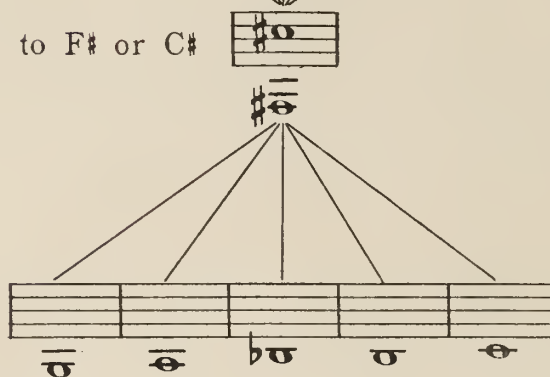
fingering in exercise N^o 16 Part III. The vice-versa or alternate fingering is the left hand fingering in Part 3 $\frac{1}{2}$ in the same exercise.

No 2.

Exercise for the  or  double-key.



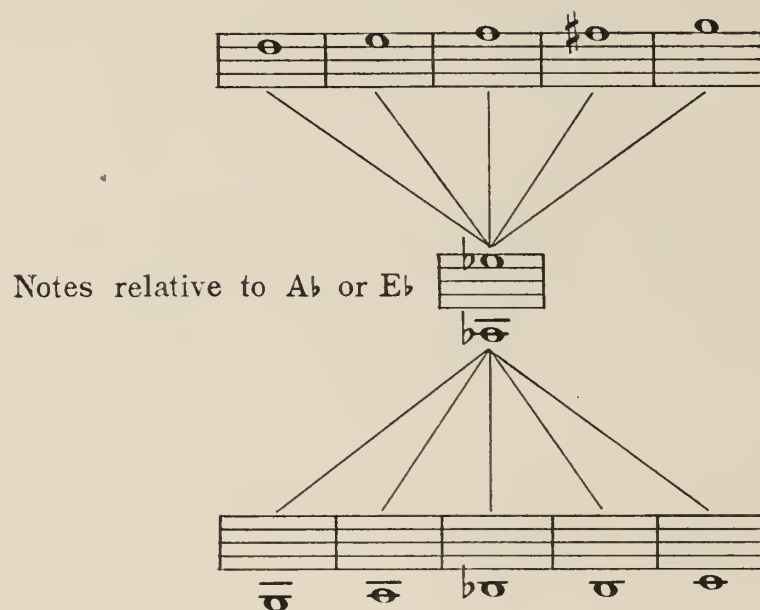
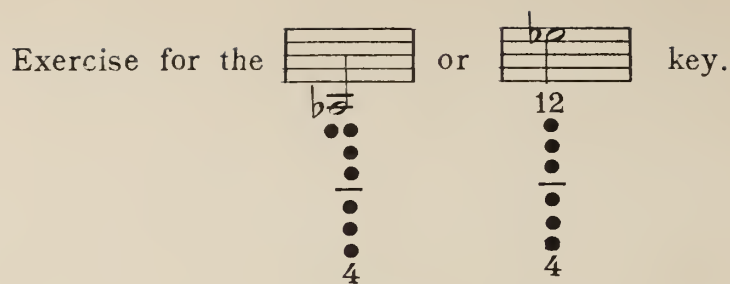
Notes relative to F# or C#



2

This page contains eight staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style that suggests a 19th-century manuscript. The notation is dense, with many beamed eighth and sixteenth notes. The staves are connected by a vertical line on the left. The music appears to be a single melodic line, possibly for a piano or violin. The notation includes various accidentals (sharps, flats, naturals) and rests. The staves are arranged vertically, with the first staff at the top and the eighth at the bottom.

This page contains eight staves of musical notation, likely for guitar. Each staff is composed of a treble clef, a key signature (mostly one sharp, F#), and a series of measures. The notation is dense, featuring many eighth and sixteenth notes, often beamed together. There are also various accidentals (sharps, flats, naturals) and rests. The music is organized into measures by vertical bar lines. The overall style is that of a guitar score or tablature.

N^o 4.

This exercise and N^{os} 15-22 and 27 and 28, contain one part for each fingering for the same key, and N^o 29, one part for each fingering for the holes.

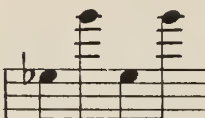
PART I.

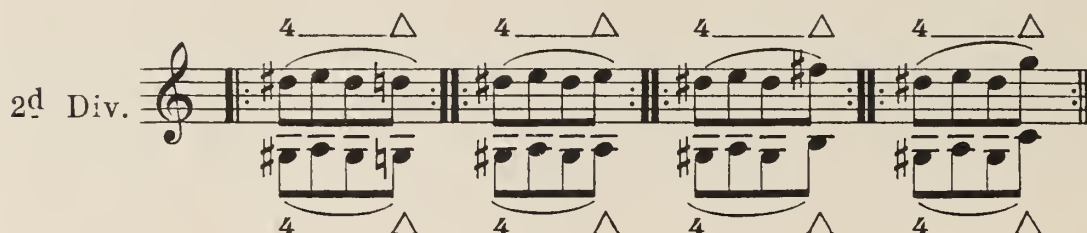
1st Division.

This page contains eight staves of musical notation, each with two lines of music. The notation is written in a style typical of 19th-century musical manuscripts. The music features a variety of note values, including eighth and sixteenth notes, and rests. Accidentals (sharps, flats, and naturals) are used throughout to indicate pitch changes. The staves are arranged vertically, and the music is written in a single system across the page.

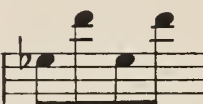
Commencing from the second division, there is another method of using the fingering in certain measures in various exercises. This is indicated by the number or letter of the key which is to be kept open or closed followed by a dash extending over or under the notes it effects. When the figure 3, the third finger of the left hand is to be kept on its hole in like manner. The sign (Δ) placed after the dash, as in some cases, annuls it for that note. In several exercises, both the number or letter of the key and the figure 3 appear. Thus: 63____, 13____, 23____, C3____. Places, where this other method of fingering is indicated, unless otherwise mentioned, must be studied with both methods, one as much as the other. Numbers 5-10 are written out.

2^d Division.

Right hand fingering. 

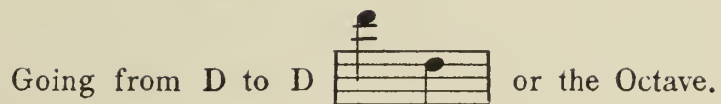
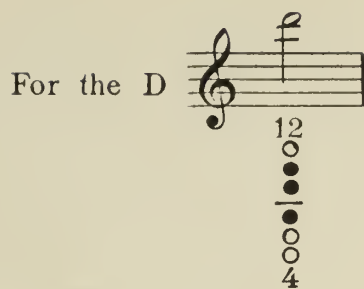


3^d Division.

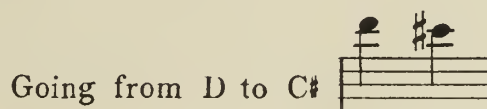
Right hand fingering. 



PART II.



PART III.

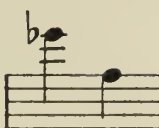


PART IV.



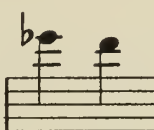
PART VIII.

Going from E \flat to F





PART IX.

Going from E \flat to D

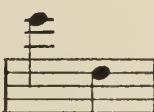



PART X.


For the E

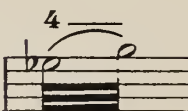


Going from E to D



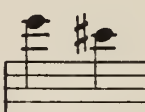

PART XI.

Going from E to D# 

Right hand fingering. 

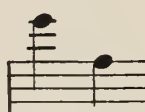


PART XII.

Going from E to C# 

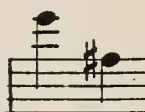


PART XIII.

Going from E to F 

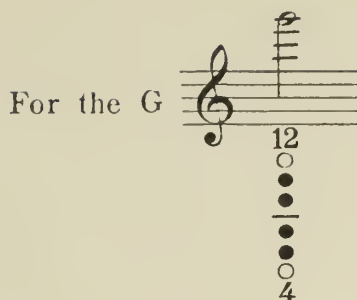


PART XIV.

Going from E to F# 



PART XV.



Going from G to the notes in the second and third registers or the right hand fingering.

Beginning from Part 15, when the figure 5 is placed over or under or it denotes that that measure is to be also practiced taking the note with key N^o 5 or the F[#] or E^b key.



From exercise N^o 5-10 the various ways of using the double-keys are written out with the fingering marked. Only the number of the key and the letter of the double-key is indicated. The exercise which have the fingering marked both above and below the notes (N^o 11 included) must be practiced in both ways. The sign (—) denotes to slide the finger from the key.

N^o 5.

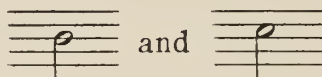
Exercise for two double-keys and

1st Way.

2^d Way.3^d Way.

No 6.

Exercise for two double-keys

1st Way.2^d Way.

3^d Way.

6

AC CAC AC C AC AC C AC AC C AC AC C AC C

13 3 13 13 3 13 13 3 13 13 3 13 13 3 13 13 3 13 3

AC C AC C AC C C AC C AC C AC C C AC C AC C

13 3 13 3 13 3 3 13 3 13 3 13 3 13 3 13 3 13

4th Way.

6

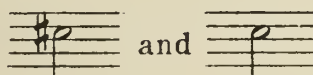
1 3 A 1 3 A 1 3 A 1 3 A

1 3 A 3 A 3 A 3 A 3 A 3 A

1 3 A 1 3 A 1 3 A 1 3 A 1 3 A 3 A 3 A 3 A 3 A 3 A

No 7.

Exercise for two double-keys

1st Way.

7

BC BC BC B BC B BC B BC B BC B

2 3 2 3 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2

C BC C BC C BC C BC C BC C BC BC BC

3 2 3 3 2 3 3 2 3 3 2 3 3 2 3 2 3 2 3

BC BC BC C B C B C B C B C B C B C B

2 3 2 3 2 3 3 2 3 2 3 2 3 2 3 2 3 2 3 2

2^d Way.

7

C C C C C

3 3 3 3 3

3^d Way.

7

BCC BC BCC BC BCC BC BCC BC BCC BC BC C BC C

23 3 23 23 3 23 23 3 23 23 3 23 23 3 23 23 3 23 3

BC C BC C BC C C BC C BC C C BC C BC C

23 3 23 3 23 3 3 23 3 23 3 23 3 23 3 23 3 23

4th Way.

7

2 3 B 2 3 B 2 3 B 2 3 B

2 3 B 3 B 3 B 3 B 3 B 3 B

No 8.

Exercise for the double-key in combination with the key.

1st Way.

8

1 4 1 4 1 4 1 4 1 1 4 1 1 4 1 1 4 1

4 1 4 4 1 4 4 1 4 4 1 4 4 1 4 1 4 1 4

1 4 1 4 1 4 4 1 4 1 4 1 4 1 4 1 4 1

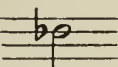
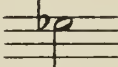
2^d Way.

8

1 4 A 1 4 A 1 4 A 1 4 A

1 4 A 4 A 4 A 4 A 4 A 4 A

No 9.

Exercise for the  double-key in combination with the  key.

1st Way.

9

2 4 2 4 2 4 2 4 2 2 4 2 2 4 2 2 4 2

4 2 4 4 2 4 4 2 4 4 2 4 2 4 2 4

2 4 2 4 2 4 4 2 4 2 4 2 4 2 4 2

2^d Way.

9

2 _____ Δ 2 _____ Δ 2 _____ Δ 2 _____ Δ 2 _____ Δ

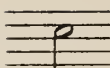
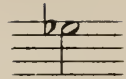
3^d Way.

9

2 4 B 2 4 B 2 4 B 2 4 B

2 4 B 4 B 4 B 4 B 4 B 4 B

No 10.

Exercise for the  double key in combination with the  key.

1st Way.

10 

2^d Way.

10 

3^d Way.

10 

4th Way.

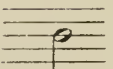
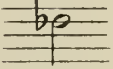
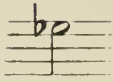
10 

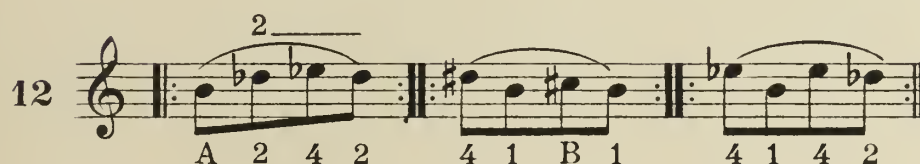
No 11.

Exercise for three double-keys ,  and 

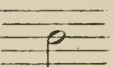
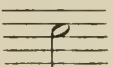
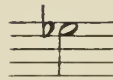


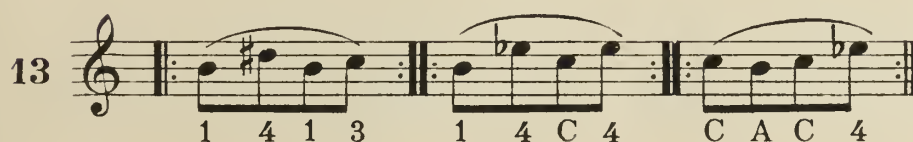
No 12.

Exercise for the  and  double keys in combination with the  key.

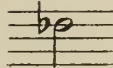
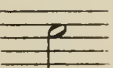
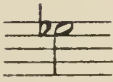


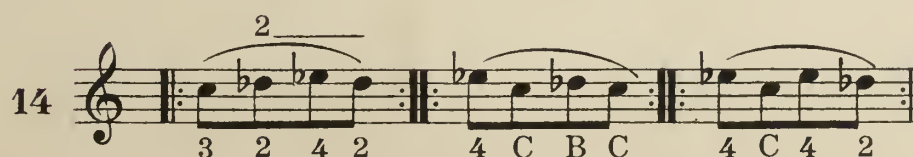
No 13.

Exercise for the  and  double keys in combination with the  key.

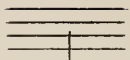
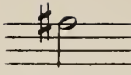


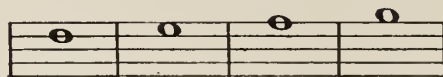
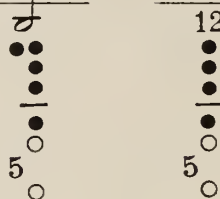
No 14.

Exercise for the  and  double keys in combination with the  key.

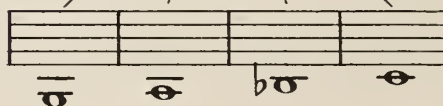
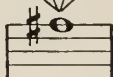


No 15.

Exercise for the  or  key.



Notes relative to B or F#

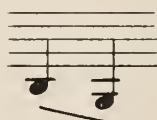


PART I.



PART II.

Going from B to G



or F# to D



Part II.



PART III.

Going from B to A  or F# to E 



PART IV.

Going from F# to D 

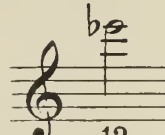


PART V.

Going from F# to E 



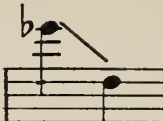
PART VI.

For the E \flat 
 12
 ●
 ●
 ●
 ●
 5
 ●
 4

The last two bars contain the F# key in connection with the E \flat key.

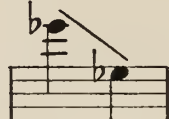


PART VII.

Going from E \flat to D 

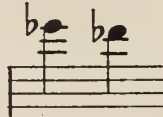


PART VIII.

Going from E \flat to E \flat  or the octave.

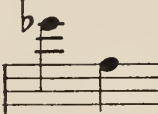


PART IX.

Going from E \flat to D \flat 



PART X.

Going from E \flat to F 



No 16.

Exercise for the C# or G# key.

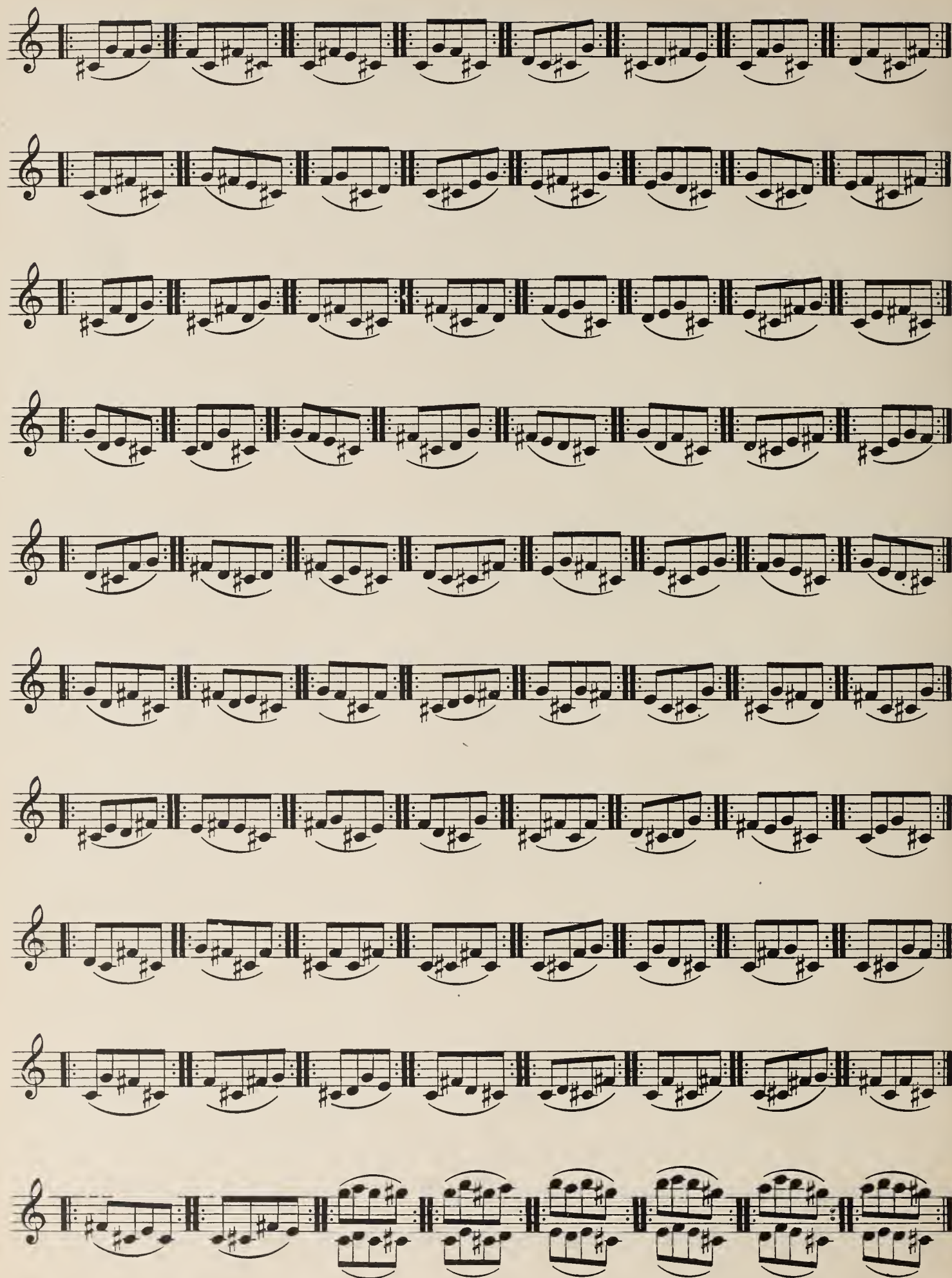
Notes relative to C# or G#

PART I.

Keys No 1, No 2 and C inferred.

To gain control of keys 1, 2 and C, they must be practiced here like key No 6, which is the object of inferring them in Parts 1, 3, 3 $\frac{1}{2}$ and 5. The fingers of the right hand are not to rest on their holes but remain in their natural position. After these keys have been gained control of, the only question remaining, is, to make the little finger of the left hand and the fingers of the right hand work together, which is the fingering contained in exercises No 1, 2 and 3.

1st Division.



Seven staves of musical notation for a 2nd Division exercise. Each staff contains a sequence of eighth-note chords, primarily triads and dyads, with some sixteenth-note patterns. The notation includes treble clefs, key signatures with one sharp (F#), and various musical symbols like slurs, ties, and repeat signs.

2^d Division.

2^d Div.

Musical notation for the 2nd Division exercise, showing a sequence of eighth-note chords with fingerings (6) and accents (Δ).

3^d Division.

The method of fingering indicated in the 3^d and 4th Divisions (2^d Division excluded) is for the keys inferred as well as for key N^o 6.

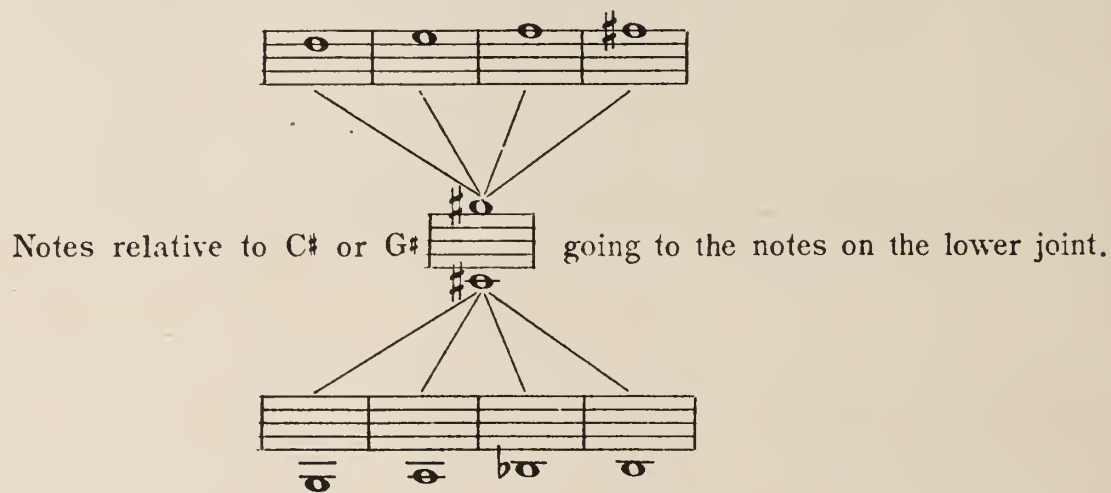


4th Division.



Going from to the notes relative to the keys inferred included, is the fingering in Part 3. The vice-versa or alternate fingering is the fingering in Part 3 $\frac{1}{2}$.

PART II.



Going from to the notes relative to is the fingering in Part 3. The vice-versa or alternate fingering is the fingering in Part 3 $\frac{1}{2}$.

PART IIa.

Successive Fingering.



PART III.


Keys N^o 1, N^o 2 and C inferred.

Part three comprises the 3^d and 4th Divisions of Part one with key N^o 12 added, and is to be studied the same as specified in Part one.

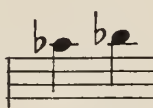
3^d Division of Part I.4th Division of Part I.

PART 3 $\frac{1}{2}$.

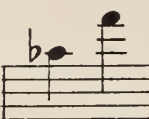
Keys No 1, No 2 and C inferred.

Going from C# to G 

PART IV.

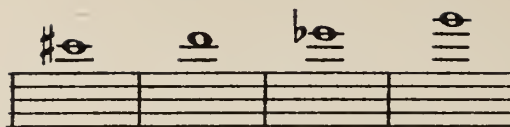
Going from A \flat to B \flat 

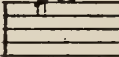
12
○
●
6
○
○

Left hand fingering 

The key in Part four and in Part nine is used for making grace notes, trills, turns, mordents and similar passages.

PART VI.

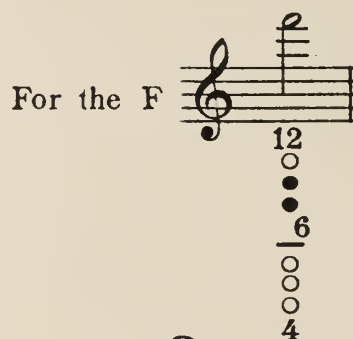


Notes relative to G#  in the third register going to the notes on the lower joint.

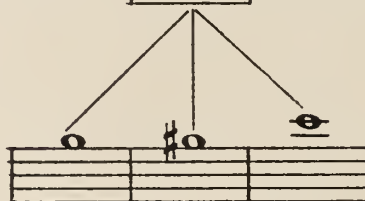
The left hand fingering in the first measure in Part five is the left hand fingering in Part six.



PART VII.

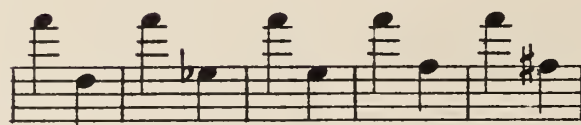


Notes relative to F  in the second register.



Going from F to G 

Left hand fingering

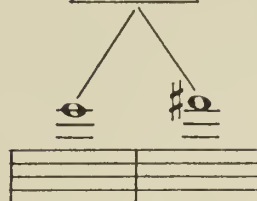




Right hand fingering in exercise No 4, Parts 10, 11, 12, 13 and 14.



PART VIII.

Notes relative to F  in the third register.

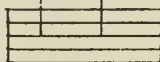


6  6 


Part VIII.



PART IX.

Going from F to G 

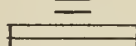
12
○
○
●
6
○
○
4

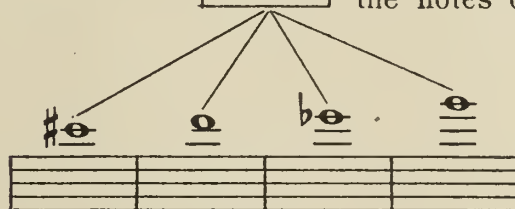
6 

Part IX.



PART X.

Notes relative to F  in the third register going to the notes on the lower joint.



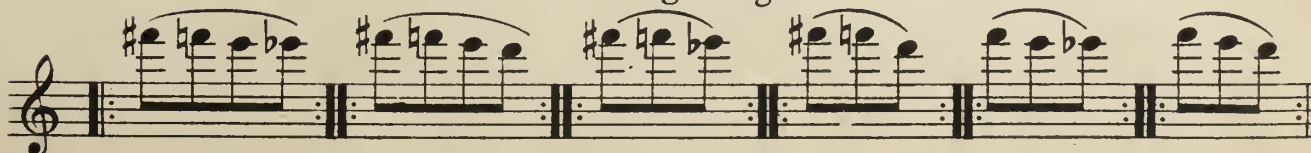
Part X.



PART Xa.

Successive Fingering.

Part Xa.



No 17.

Exercise for the E \flat or B \flat key.

Notes relative to E \flat or B \flat

PART I.

1st Division.

17.

From here on is also for key N^o 7 bis.

The musical score consists of ten staves of music, each containing a single melodic line. The notation is in treble clef and features a variety of rhythmic values, including eighth and sixteenth notes, often beamed together. The key signature is indicated by one sharp (F#) and one flat (Bb), corresponding to key N° 7 bis. The music is organized into measures by vertical bar lines, with repeat signs (double dots) appearing at the beginning of several measures. The overall structure is a continuous sequence of notes across the ten staves, with some staves showing more complex rhythmic patterns than others.



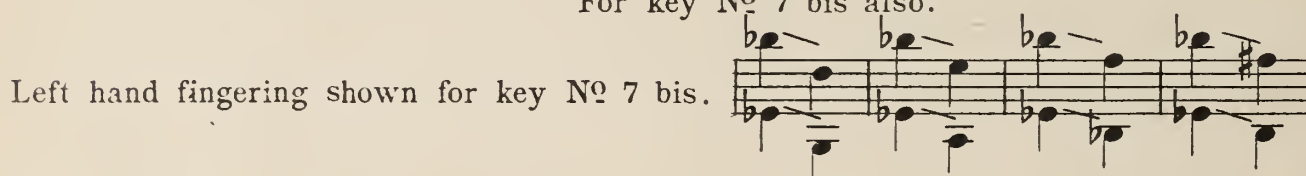
2^d Division.

From the 5th bar on is also for N^o 7 bis.



3^d Division.

For key N^o 7 bis also.



PART II.

Notes relative to E \flat or B \flat going to the notes on the lower joint.

Part II.

PART IIa.

Making two actions of the finger.

Part IIa.

PART IIb.

Successive Fingering.

Part IIb.

PART III.

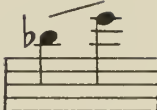
Notes relative to B \flat in the third register

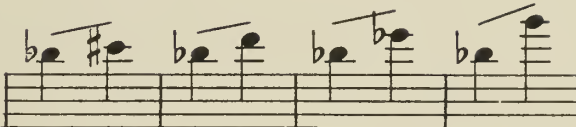
Going from B \flat to E

Part III.

7 bis too.

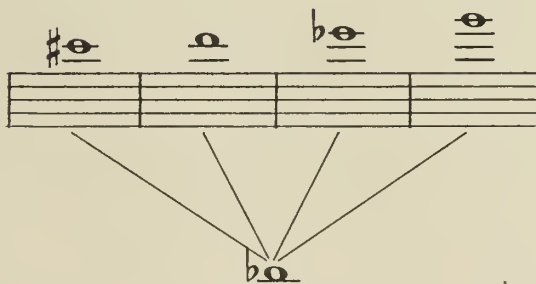
PART 3 $\frac{1}{2}$.For key N^o 7 bis.

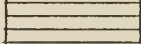
Going from B \flat to E 

Left hand fingering. 

Part 3 $\frac{1}{2}$. 

PART IV.

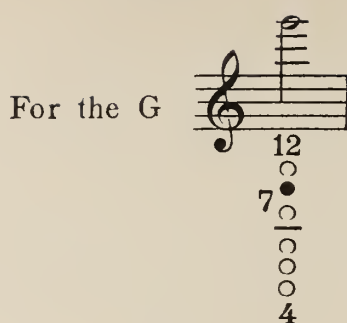


Notes relative to B \flat  in the third register going to the notes on the lower joint.

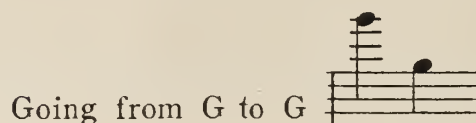
The left hand fingering in the first measure in Part three is the left hand fingering in Part four

Part IV. 

PART V.



Notes relative to G in the medium register.

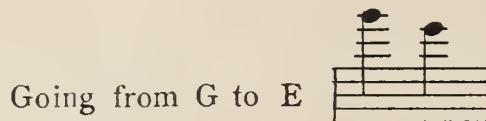
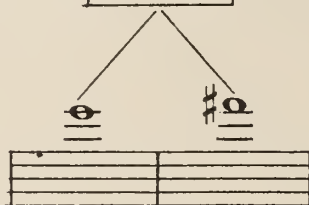


The high G taken with key N^o 7-7 bis, is employed principally in grace notes, trills, turns, mordents, and all manner of quick passages.

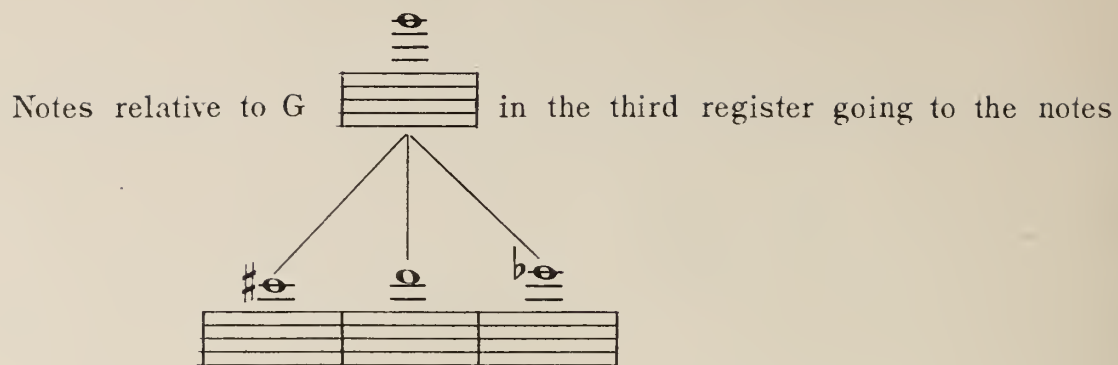


PART VI.

Notes relative to G in the third register.



PART IX.

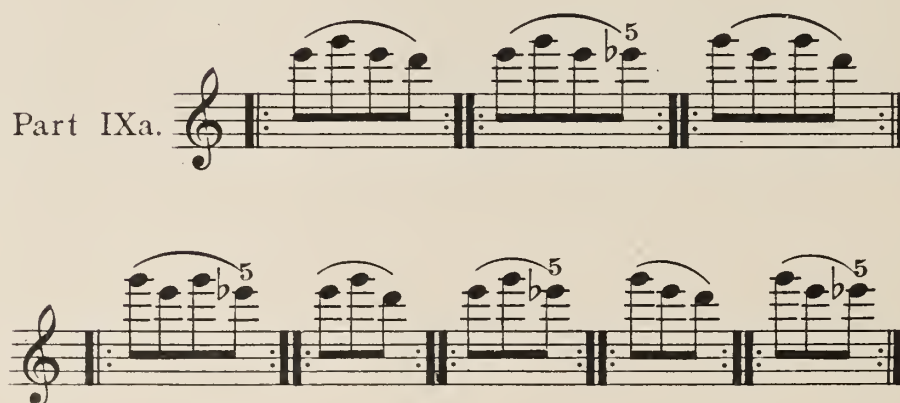


the lower joint.



PART IXa.

Making two actions of the finger.

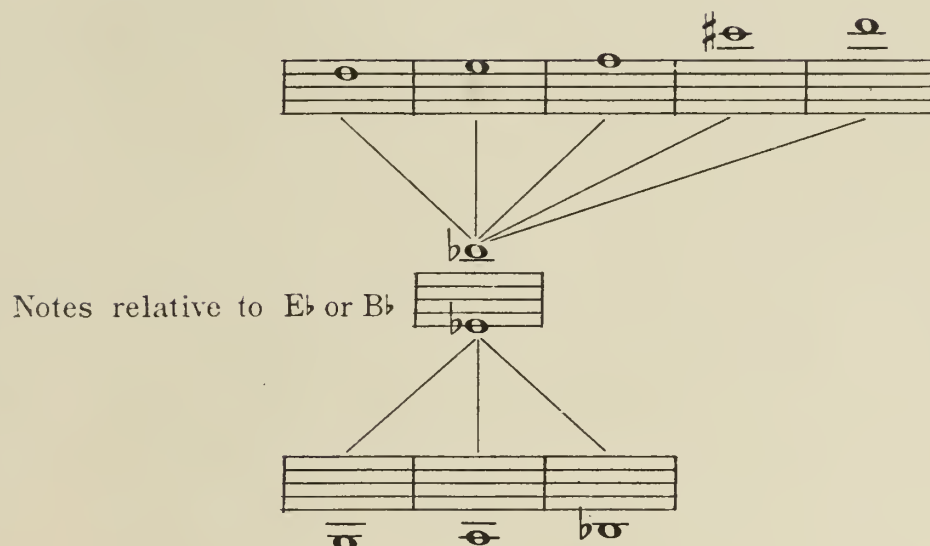
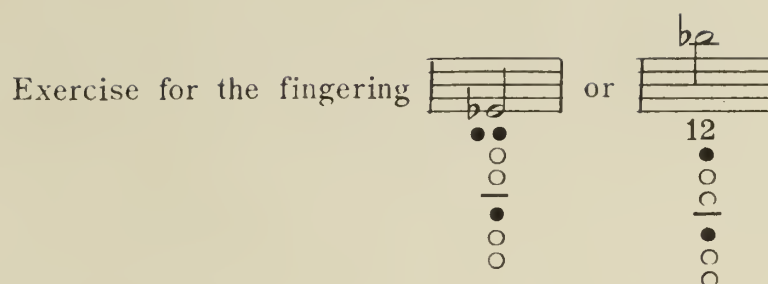


PART IXb.

Successive Fingering.



Nº 17a.


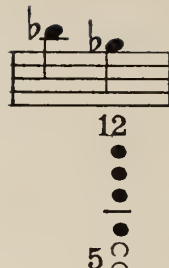



The mode for taking the E \flat and B \flat in exercises Nº 17a and 17b is used to facilitate the fingering in velocity playing.

PART I.

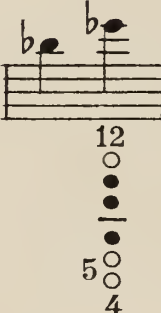


PART II.

Going from E \flat to C \flat  or B \flat to G \flat 

Part II. 

PART III.

Going from B \flat to E \flat * 

The third measure contains the F \sharp key in connection with the E \flat key.

Part III. 

* Right hand fingering in exercise N $^{\circ}$ 15 Part 10.

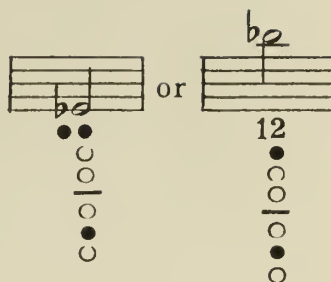
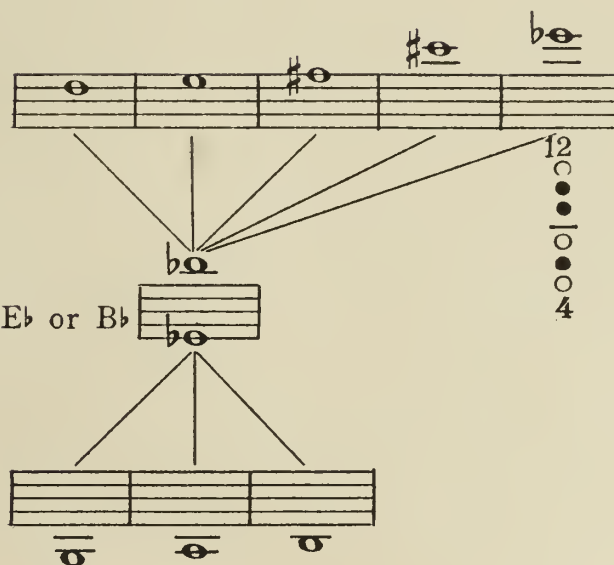
PART IV.

Part IV. 

The fingering in Part four in N $^{\circ}$ 17a and in Part two in N $^{\circ}$ 17b, is used only at the beginning or at the termination of rapid passages.

No 17b.

Exercise for the fingering

Notes relative to E \flat or B \flat 

PART I.

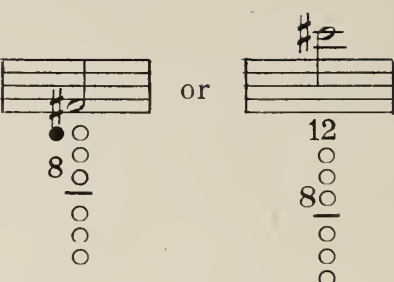


PART II.



No 18.

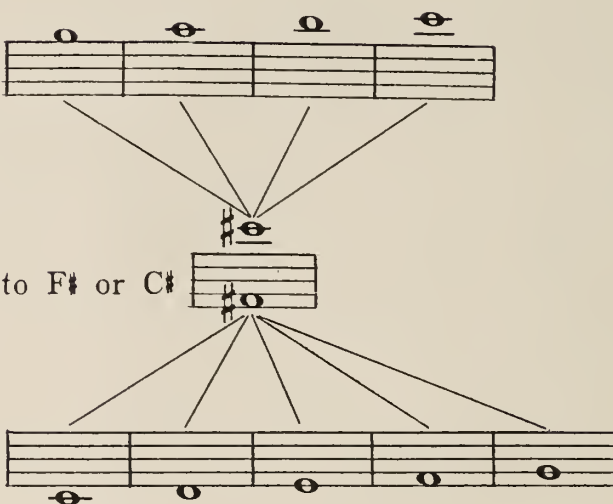
Exercise for the



or

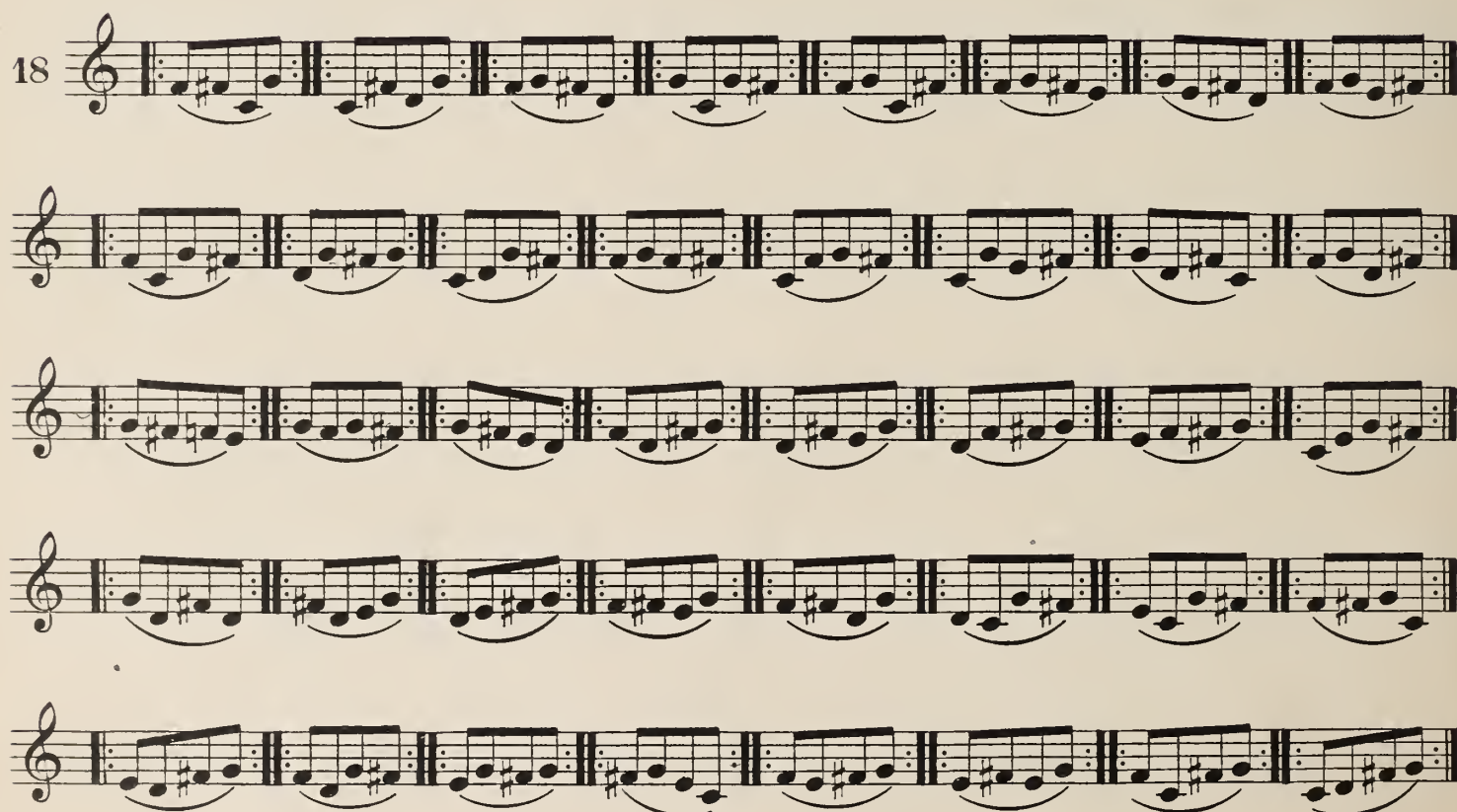
key.

Notes relative to F# or C#



PART I.

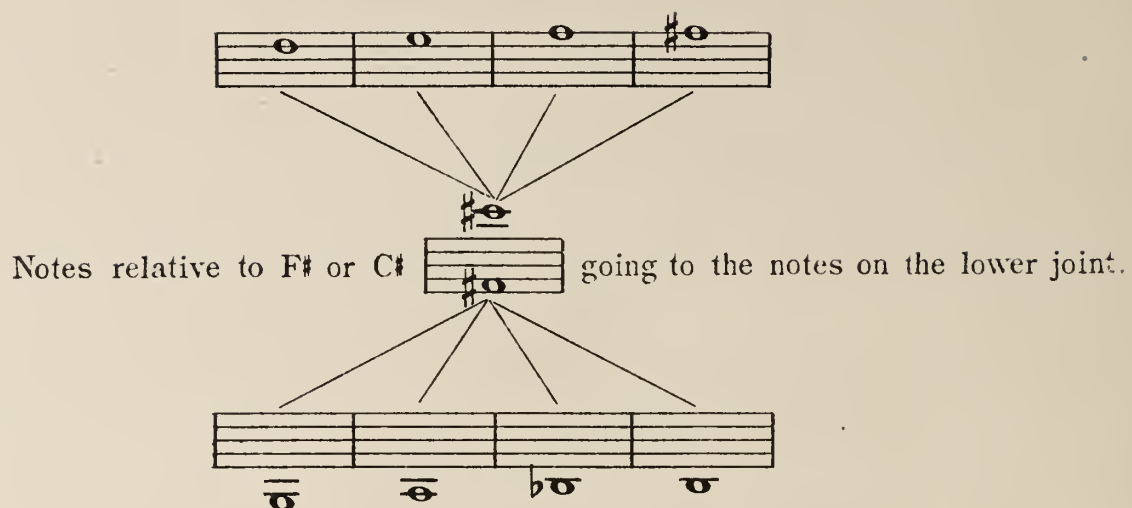
18



This page of musical notation is for guitar, consisting of ten staves. The music is written in a single system, with each staff containing a series of measures. The notation includes various rhythmic patterns, accidentals, and articulation marks.

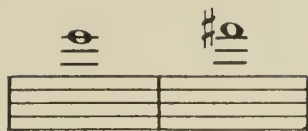
The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth notes, with some measures marked with an '8' and a triangle symbol, indicating a specific articulation or technique. The second staff continues the pattern, with a '3' and a triangle symbol appearing in the second measure. The subsequent staves (3 through 9) are filled with dense, repetitive patterns of eighth notes, often grouped in pairs or triplets, and marked with various accidentals (sharps and naturals). The tenth staff concludes the piece with a final measure.

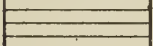
PART II.

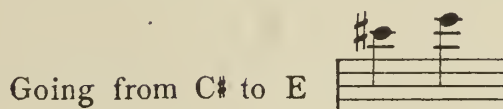


Part II.

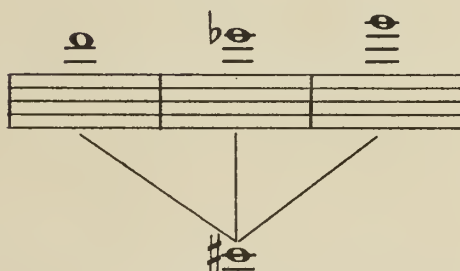
PART III.

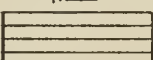


Notes relative to C#  in the third register.



PART IV.



Notes relative to C#  in the third register going to the notes on the lower joint.

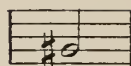
The left hand fingering in the first measure in Part three is the left hand fingering in Part four.



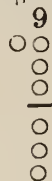
After studying on key N^o 8 considerable, which is a very important key, the finger will seem to lose on key N^o 7, but a few minutes practise on Part IIa in exercise N^o 17, will accustom the finger to key N^o 7 again.

No 19.

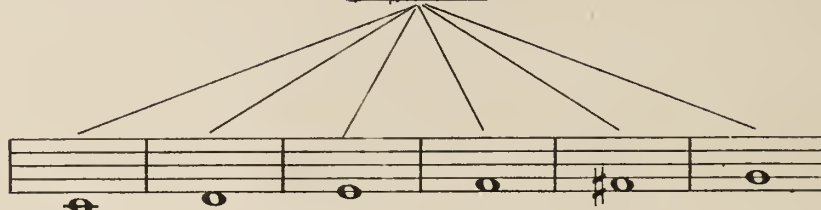
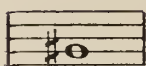
Exercise for the



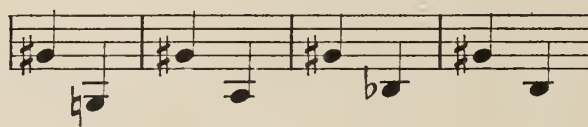
key.



Notes relative to G#

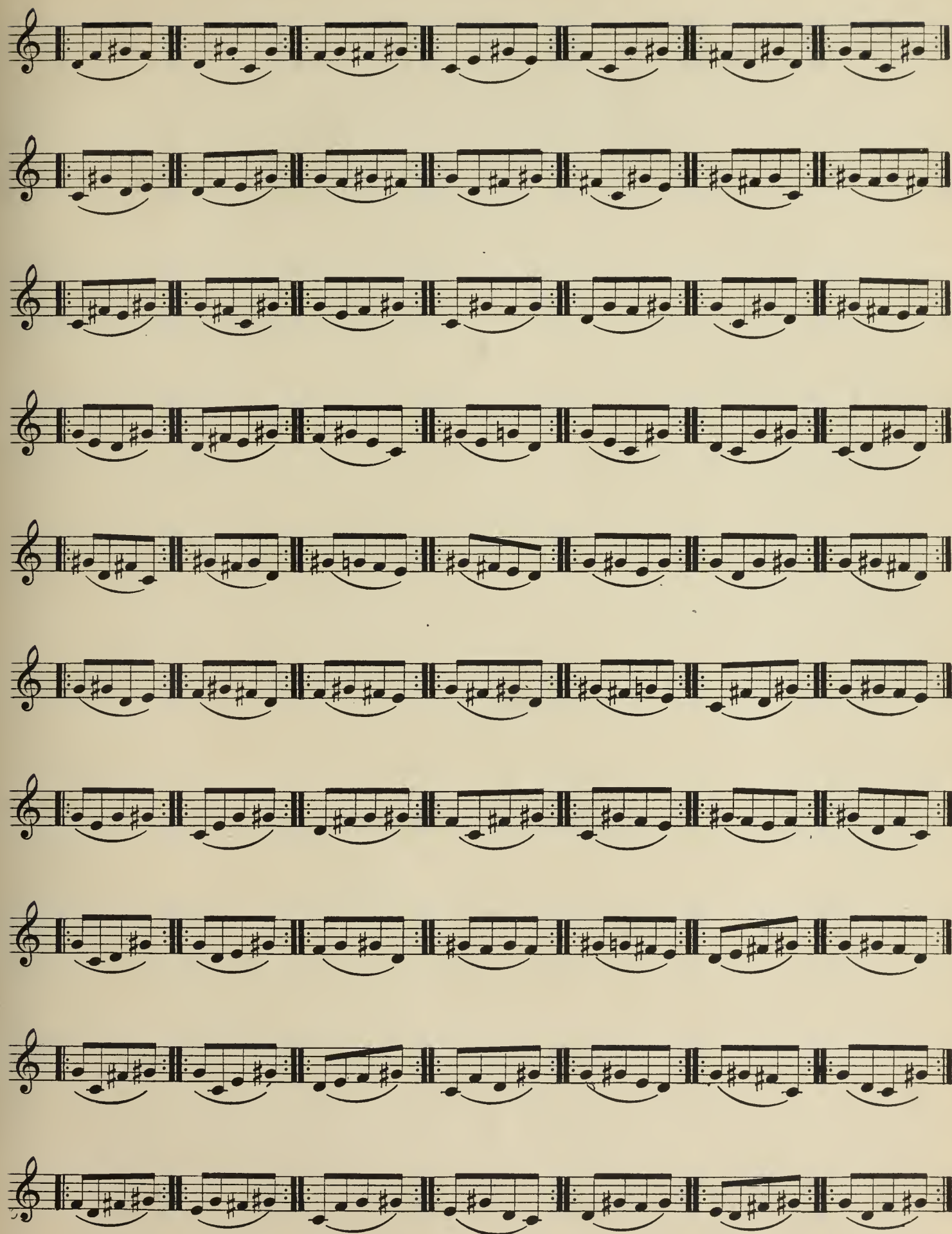


Left hand fingering.



PART I.

19

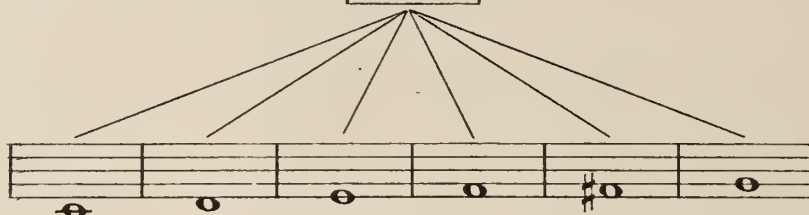
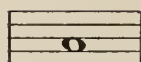


This page contains ten staves of musical notation, likely for a piano or guitar. The music is written in treble clef and features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 2/4 or 3/4 based on the note values. The notation includes various accidentals (sharps, naturals, flats) and triplets, indicated by a '3' over a bracket. The staves are arranged in a single column, with each staff containing a full measure of music. The overall style is that of a technical exercise or a short piece of music.

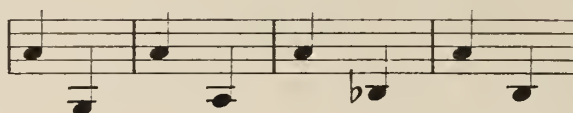
No 20.

Exercise for the  key.10
○○○○
○○○○
○○○○

Notes relative to A

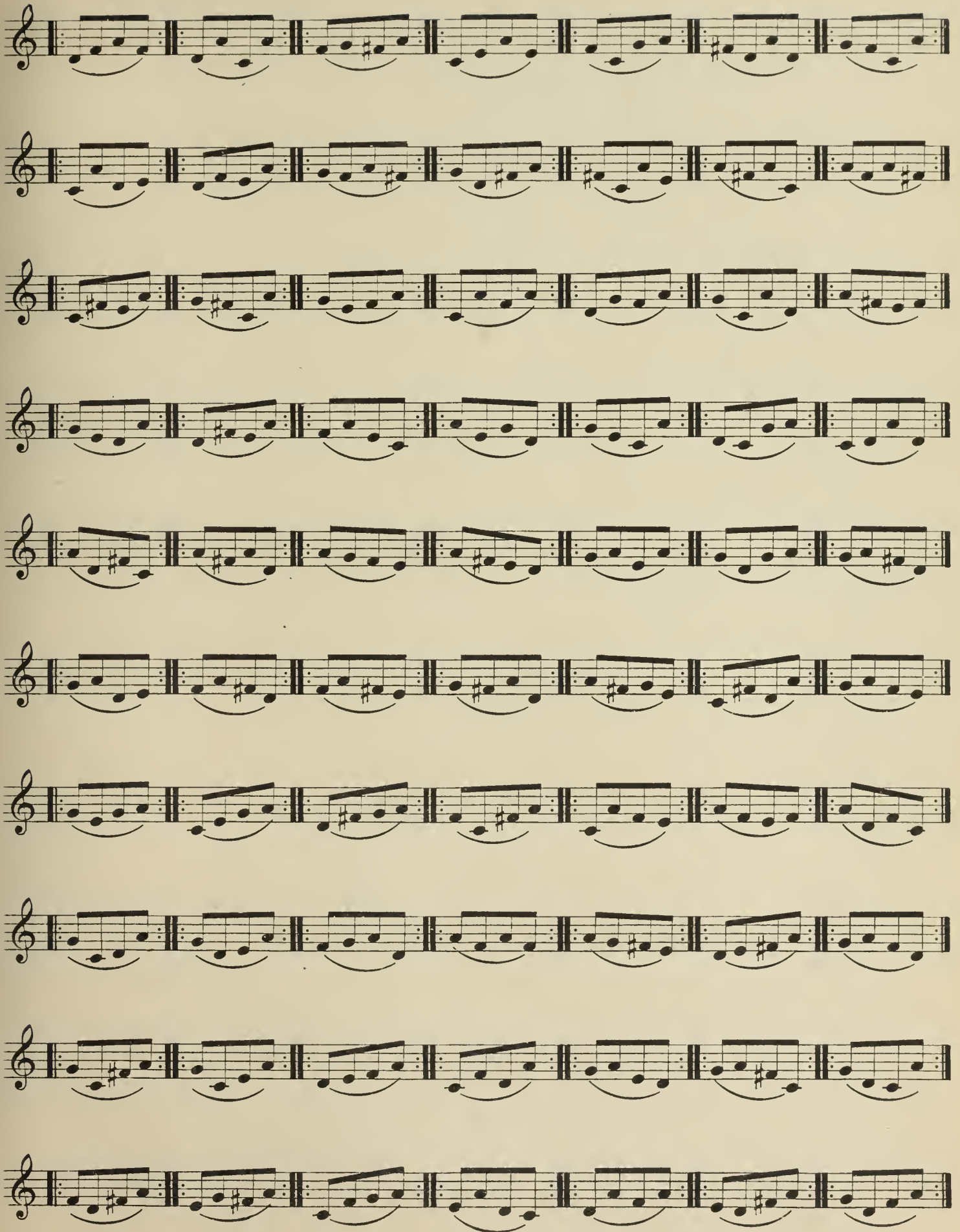


Left hand fingering.



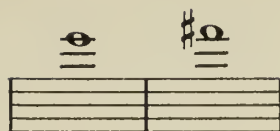
PART I.

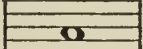


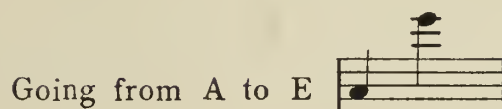


This page contains ten staves of musical notation, likely for a single melodic line. The notation is written in treble clef and consists of eighth and sixteenth notes, often beamed together in groups. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 2/4 or 4/8 based on the note values. The notation includes various accidentals (sharps, naturals) and articulation marks (accents, slurs). The first staff begins with a treble clef and a key signature of one sharp. The notation is organized into measures separated by bar lines, with repeat signs (double dots) indicating repeated rhythmic patterns. The final staff ends with a double bar line and repeat dots.

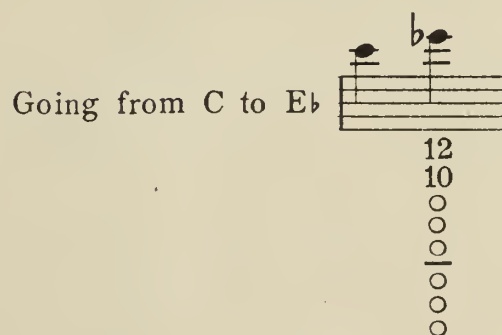
PART II.



Notes relative to A  in the third register.

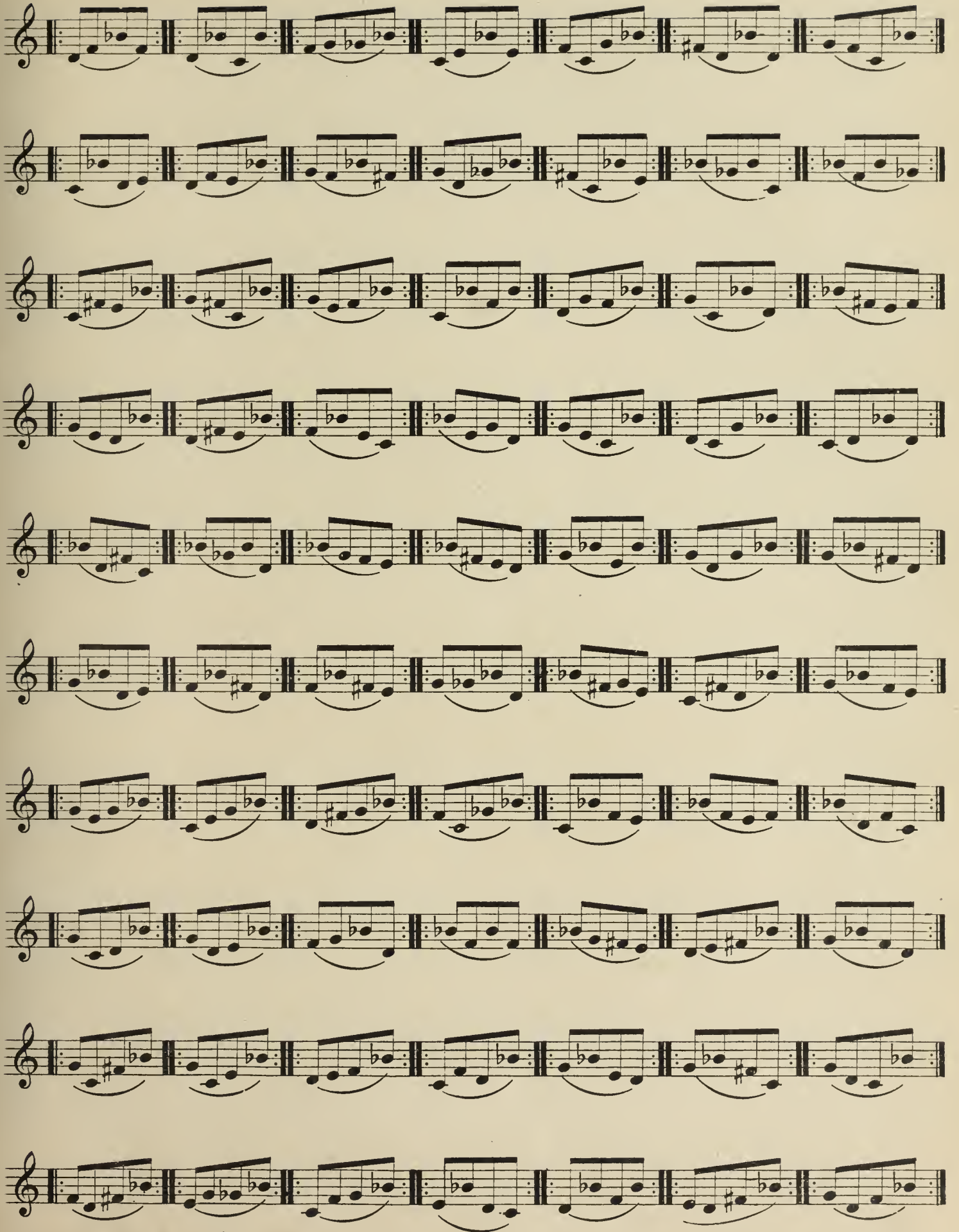


PART III.



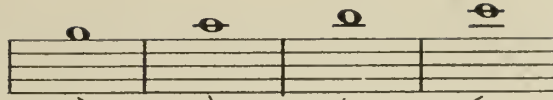
The high Eb taken with key No 10 is used for executing very rapid passages and for trilling Db with Eb as shown in the table of trills.

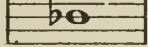


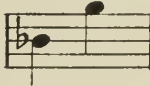


This page contains ten staves of musical notation in treble clef. The notation includes various rhythmic patterns, accidentals, and triplets. The first five staves consist of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and repeat signs. The sixth staff introduces triplets, marked with a '3' and a triangle. The seventh staff continues with triplets and other rhythmic patterns. The eighth and ninth staves return to eighth and sixteenth notes with various accidentals. The tenth staff concludes the page with a series of eighth notes and a final double bar line.

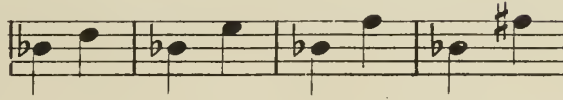
PART II.



Notes relative to B \flat  in the medium register.

Going from B \flat to G 

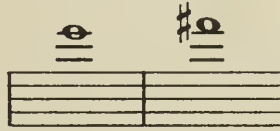
Left hand fingering.

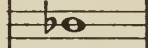


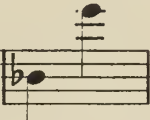
Part II.



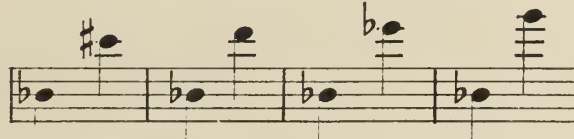
PART III.



Notes relative to B \flat  in the third register.

Going from B \flat to E 

Left hand fingering.



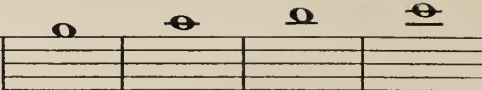
Part III.




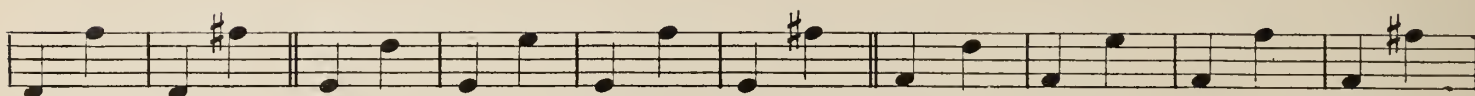
No 22.

Exercise for the thumb-key.

Notes relative to the thumb-key



Left hand fingering

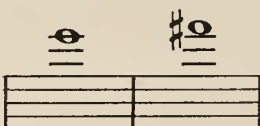
PART I.

22




PART II.

Notes relative to the thumb-key



in the third register.

Left hand fingering.



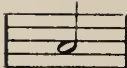
Part II.



PART III.

Left hand fingering.

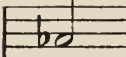
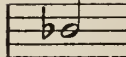
No 24.

Exercise for the thumb-key in combination with the  key.

24



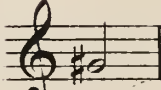
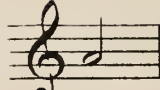
No 25.

Exercise for the  key in combination with the  key.

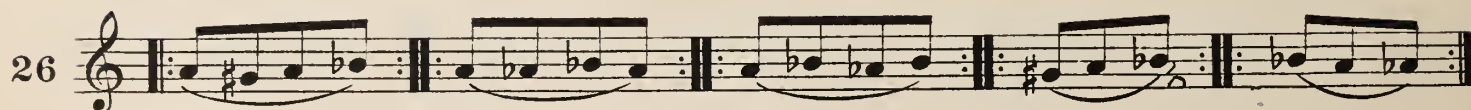
25



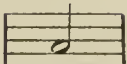
No 26.

Exercise for the three keys   and the thumb-key.

26



No 27.

Exercise for the  trill-key.

PART I.

For trilling G \sharp with A \flat .

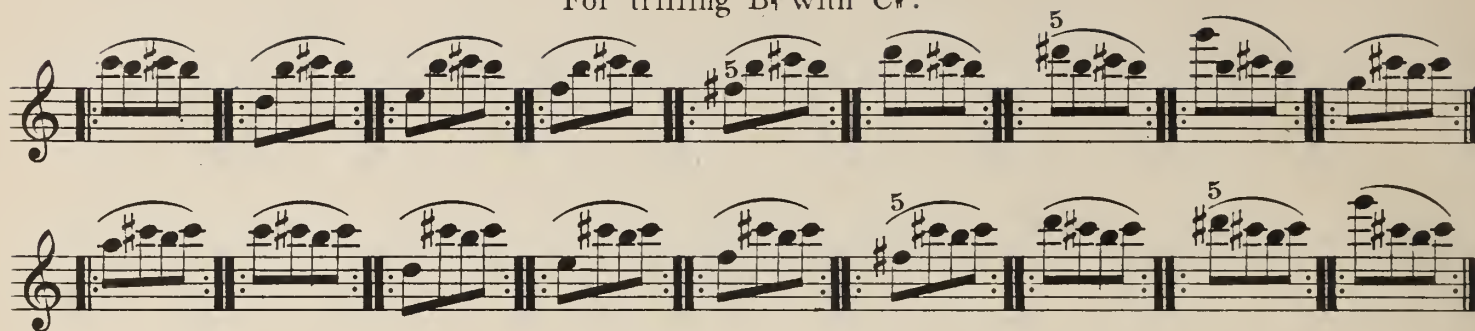
PART II.

For trilling A \flat with A \sharp or B \flat .

PART III.

For trilling A \sharp with B \flat or B \flat with C \flat .

PART IV.

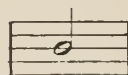
For trilling B \sharp with C \sharp .

PART V.

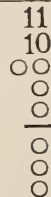
For trilling C \sharp with D \sharp .

No 28.

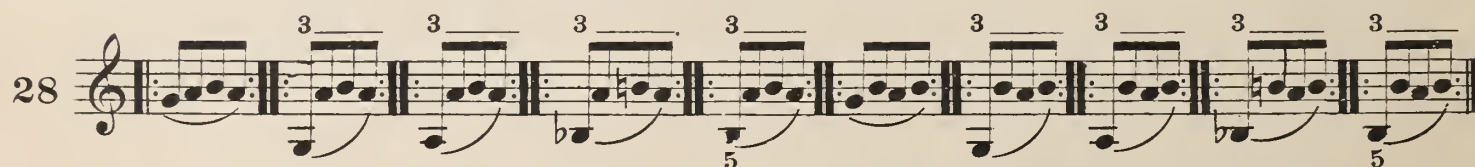
Exercise for the



trill-key.



PART I.

For trilling A \sharp with B \sharp .

PART II.

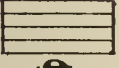
For trilling B \flat with C \sharp .


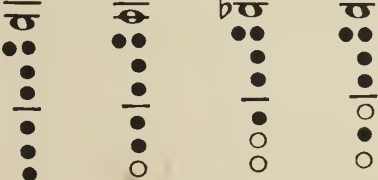
PART III.


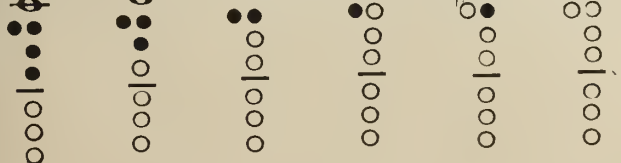
For trilling E \sharp with F \sharp .

Division of the Registers.


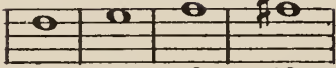
Division of the First Register.

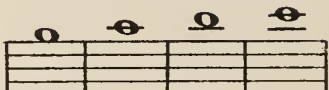
C  is the dividing note of the upper and lower joints in the first register or chalumeau.

The notes  belong to the right hand fingering, and the notes 

 belong to the left hand fingering. 


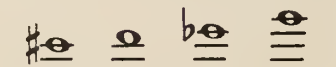
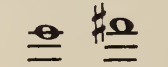
Division of the Second Register.


G  is the dividing note of the upper and lower joints in the second register or medium. The notes  belong to the right hand fingering or the 12^{ths} of the first register,




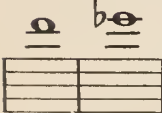
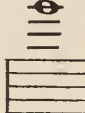
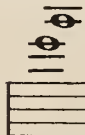
and the notes  belong to the left hand fingering or the 12^{ths} of the first four

notes of the first register.

Division of the Third Register.

E  is the dividing note of the upper and lower joints in the third register or in altissimo. The notes  belong to the right hand fingering, and the notes  belong to the left hand fingering.

The fingering of the C# 

The right hand fingering of C#  is  and  and the left hand fingering of it is  and  or the same as E  the dividing note.

N.B. Going from any note to a twelfth note, the fingering on the lower joint is the same.

No 29.

Exercise for the holes.

Complete mastery of this exercise will render the fingering of the keys more easily to gain control of.

PART I.

Upper Joint.

29

The musical score for Exercise No. 29, Part I, Upper Joint, is presented on ten staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line, featuring a series of eighth and sixteenth notes, often beamed together in groups. The exercise is divided into measures by vertical bar lines, with repeat signs (double dots) indicating specific sections. The notes are primarily natural, with some sharps (F#) and naturals (F) used to indicate fingerings. The overall pattern suggests a systematic approach to mastering the fingering of the keys, particularly the upper joint.

Part I of the musical score consists of eight staves. The first two staves feature a single melodic line with eighth and sixteenth notes, including triplets marked with a '3' and a triangle. The remaining six staves are arranged in three pairs, each pair featuring a complex texture of multiple voices or instruments, with many beamed sixteenth and thirty-second notes. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 2/4 or 3/4 based on the note values.

PART II.

Lower Joint.

Part II.

Part II, Lower Joint, consists of two staves of music. Both staves feature a complex texture of multiple voices or instruments, with many beamed sixteenth and thirty-second notes. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 2/4 or 3/4 based on the note values.

PART III.

Going from F# to F \flat

Part III.


PART IV.

Going from B to B \flat

or F# to F \flat

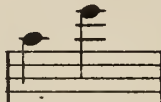
Part IV.

PART V.

Going from C#  to the notes in the medium register.



PART VI.


Going from A to E 

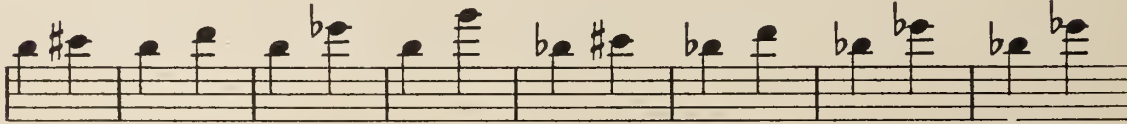
Left hand fingering. 

12
●
7
○
○
○
○



PART VII.

Going from B to E 

Left hand fingering. 

12 12 12 12 12 12 12
● ● ● ● ● ● ●
○ ○ ○ ○ ● ○ ●
○ ○ ○ ○ ● ○ ●
○ ○ ○ ○ 5 ○
○ ○ ○ ○ 4 ○
○ ○ ○ ○ 4 ○

The fingering in the last three bars is that which is contained in the preceding part in connection with the fingering in this part.

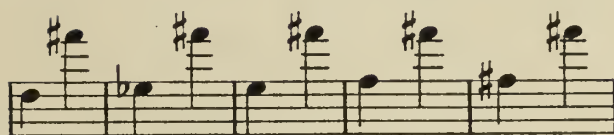


PART VIII.

Going from G to F#



Left hand fingering.



Right hand fingering in exercise No 4, Parts 10 - 14.

Part VIII.



PART IX.

Going from B to F#



Part IX.



PART X.

Simultaneous Fingering.

Low Register and Medium Register.

Part X.



PART Xa.

Alternate fingering for the two hands.

Part Xa.

PART Xb.

Simultaneous fingering followed by successive fingering for the right hand.

Part Xb.

PART Xc.

Successive fingering for the left hand and right hand.

Part Xc.

PART XI.

Simultaneous Fingering

High Register.

Part XI.

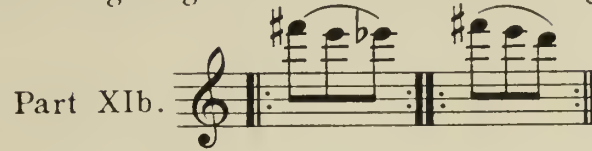
PART XIa.

Alternate fingering for the two hands.

Part XIa.

PART XIb.

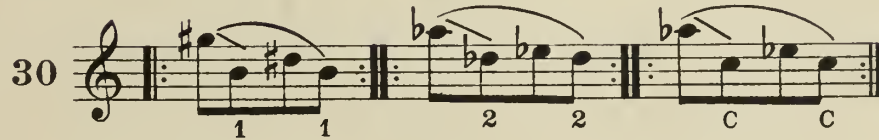
Successive fingering for the left hand and right hand.



MISCELLANEOUS.

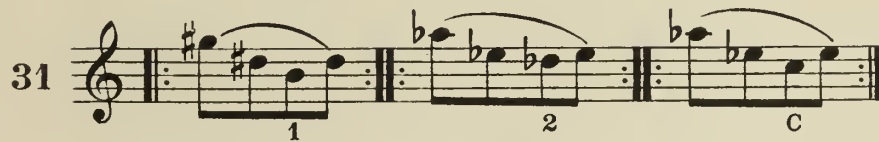
Nº 30.

Exercise for gliding the finger from key Nº 6 to key Nº 1, key Nº 6 to key Nº 2, and key Nº 6 to key C.



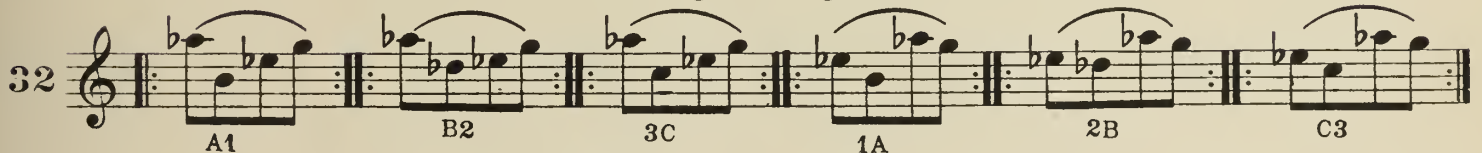
Nº 31.

Exercise on alternate fingering for keys Nº 6 and Nº 1, Nº 6 and Nº 2, and Nº 6 and C.



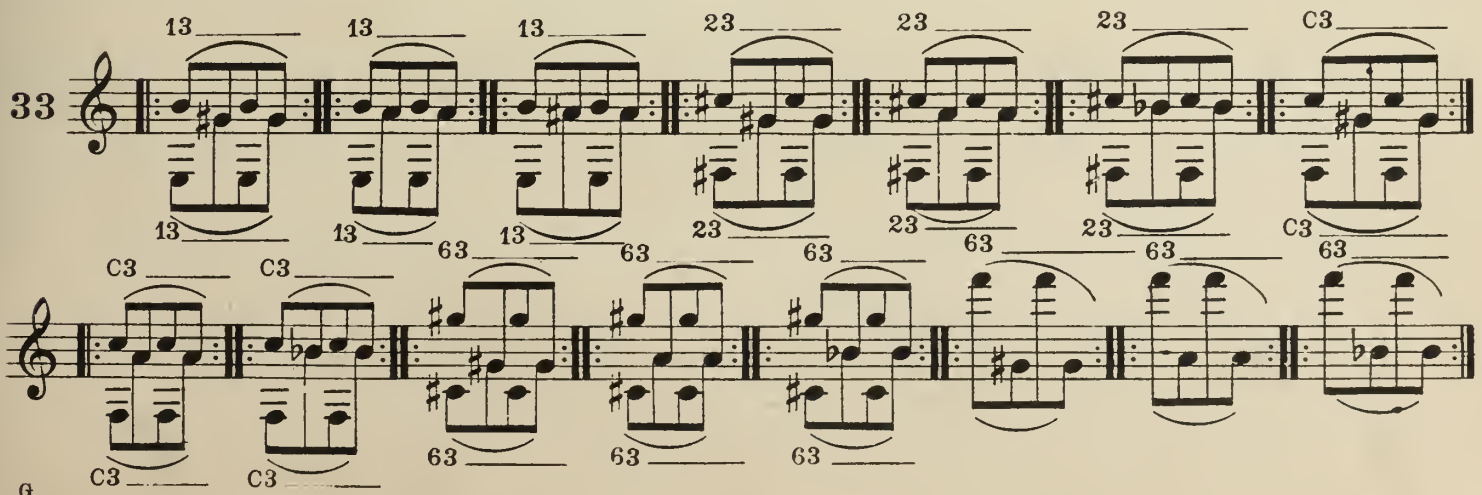
Nº 32.

Exercise for the change of finger on the same key.



Nº 33.

Exercise for habituating the fingers to the method of fingering indicated and is not to be practised in any other way.



No 34.

Exercise for attaining more proficiency in habituating the fingers to the method of fingering indicated, and, like the preceding one, is not to be practised in any other way.

34

No 35.

Exercise for gliding the finger from key No 3 to key No 4.

35

No 36.

Exercise for gliding the finger from key No 4 to key A.

36

No 37.

Exercise for gliding the finger from key No 4 to key B.

37

No 38.

Exercise for the change of fingering on F \sharp and E \flat .

38

Fingering diagrams for exercise 38:

- Staff 1, Measure 1: 12, 12 (5, 5)
- Staff 1, Measure 2: 12, 12, 12 (5, 4, 4)
- Staff 1, Measure 3: 12, 12, 12 (5, 4, 4)
- Staff 1, Measure 4: 12, 12 (5, 4)
- Staff 1, Measure 5: 12, 12 (5, 5)
- Staff 1, Measure 6: 12, 12 (5, 4)
- Staff 2, Measure 1: 12, 12 (5, 4)
- Staff 2, Measure 2: 12, 12, 12, 12 (5, 5, 5, 5)
- Staff 2, Measure 3: 12, 12, 12, 12 (5, 4, 4, 4)
- Staff 2, Measure 4: 12, 12, 12, 12 (4, 4, 4, 4)
- Staff 2, Measure 5: 12, 12, 12, 12 (5, 4, 4, 4)
- Staff 2, Measure 6: 12, 12, 12, 12 (5, 4, 4, 4)

No 39.

Exercise on alternate fingering for keys No 7 and No 8.

39

Fingering diagrams for exercise 39:

- Staff 1, Measure 1: 5
- Staff 1, Measure 2: 5
- Staff 1, Measure 3: 5
- Staff 1, Measure 4: 5
- Staff 1, Measure 5: 5
- Staff 2, Measure 1: 5
- Staff 2, Measure 2: 5
- Staff 2, Measure 3: 5
- Staff 2, Measure 4: 5
- Staff 2, Measure 5: 5

No 40.

Exercise for key A in combination with keys No 5, 7 and 8.

40

Fingering diagrams for exercise 40:

- Measure 1: 5 A
- Measure 2: 7 A
- Measure 3: 8 A

No 41.

Exercise for keys 1, 2 and 3 in the form of chromatic scale-like passages.

41

Fingering diagrams for exercise 41:

- Staff 1, Measure 1: 13 3 23
- Staff 1, Measure 2: 13 3 23
- Staff 1, Measure 3: 13 3 23
- Staff 1, Measure 4: 13 3 23
- Staff 1, Measure 5: 13 3 23
- Staff 2, Measure 1: 23 3 13
- Staff 2, Measure 2: 23 3 13
- Staff 2, Measure 3: 23 3 13
- Staff 2, Measure 4: 23 3 13
- Staff 2, Measure 5: 23 3 13

No 42.

Exercise for keys 9 and 10 in the form of chromatic scale like passages.



No 43.

Exercise for keys 10 and 10-12 in the form of chromatic scale like passages.



No 44.

Exercise for keys 9 and 10-12 in the form of chromatic scale like passages.



No 45.

Exercise for keys 9, 10 and 10-12 in the form of chromatic scale like passages.



Further fingerings for keys 1, 2, C and 6.

To be only studied as indicated.



Further fingerings for keys N^o 7 - 7 bis.

To be only studied as indicated.



Further fingerings for key N^o 8.

To be only studied as indicated.



Further fingerings (Examples)

The first 3 measures to be only studied the one way, as shown.



N. B. The fingering in the last six measures is the same as is contained in Part 3, in exercise No 22..

Other fingerings (Examples.)

The first measure to be only studied the one way, as shown.

The musical notation consists of two staves, each with a treble clef and a key signature of one sharp (F#). The first staff contains four measures, and the second staff contains four measures. The notation includes various fingerings indicated by dots and numbers below the staff.



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